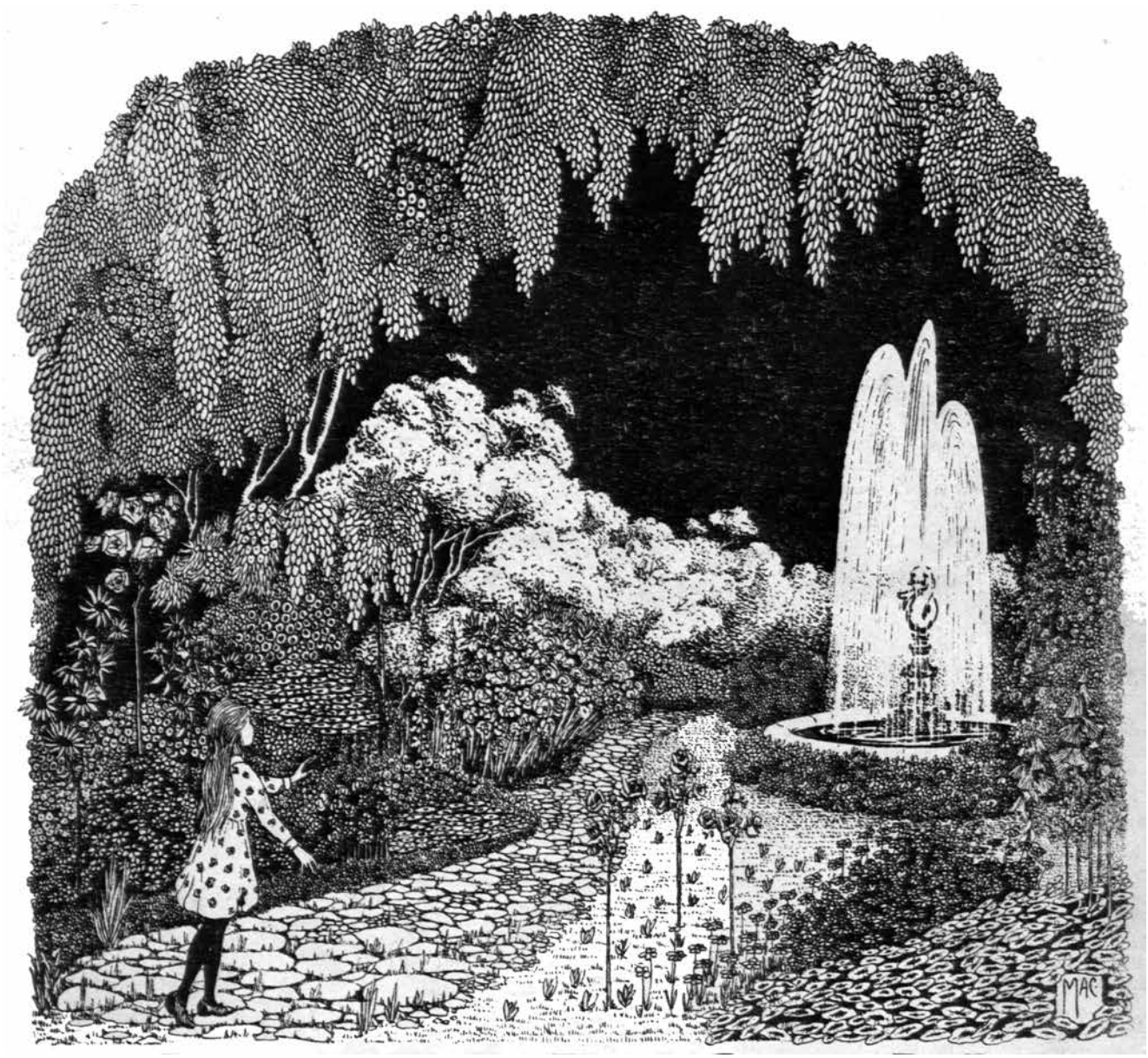
KNIGHT LETTER

The Lewis Carroll Society of North America



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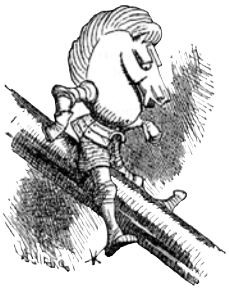

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On the cover: Alice's Garden *by "Mac," cover of the* Alice in Wonderland Miniature Suite
for Pianoforte *by Henry E. Geehl, Swan & Co., 1920*

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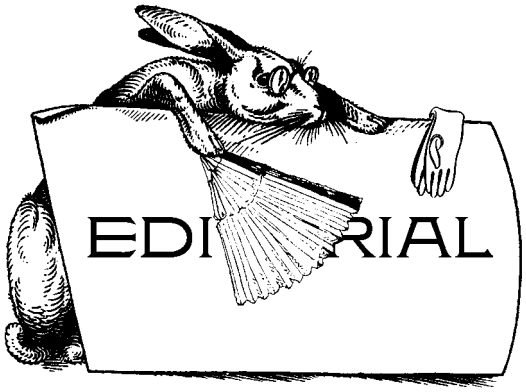


I once again take pen in hand, well, keyboard on lap, to introduce "another nice mess you've gotten me into"—usually misquoted as a "fine" mess, but the message is quite clear, Stanley. For a fan of vertical strokes, what could be better than this present issue being Volume III, Issue 11, Number 111?

Reported herein are both some VirtuAlice events and a fine in-person meeting in the Land of Cleve, pride of Cuyahoga County, located on the southern shore of a lake rather well known to cruciverbalists. For those of you who couldn't be there, it will eventually be uploaded to our YouTube channel.

I am again most pleased (as *Punch*?) to welcome three new writers to our fold: Wael Al-Mahdi, author of "The Jabberwock and the Nightingale: Translating 'Jabberwocky' into Arabic"; Serhij Kamyshan's "The First Ukrainian *Snark*"; and Ricardo Jaramillo's review of the revised *Alice in Waterland*. Returning are Robert Watkins with the second part of his Snarkian hermeneutic, this time involving *Sylvie and Bruno*, and Danuta Radomska-Filipek, following up on her "Humpty Dumpty in Czarytorium" and "The Hunting of the WHAT?" from last issue. Mountains of gratitude are also due to our stable of feature writers, intrepid reporters, and other contributors. We hope that it is not a problem for our readers that at least one of our articles was entirely generated by AI.

Before any hackles are raised, the "AI" referred to is August Imholtz, not a computer simulation. But speaking of which, the first *Wonderland* illustrated by AI (in the conventional sense)—as far as we know—actually is reviewed in these pages.

It is with particular sadness that we here memorialize the passing of one of the greats, Edward Wakeling, who has done so much for the Carrollian world over the years and has been a wonderful and generous friend and resource for so many of us. *Requiesce in pace, Edvarde.*

MARK BURSTEIN

THE RECTORY UMBRELLA

Round at Both Ends & High in the Middle

On Friday, September 29, the 48th Maxine and David Schaefer Memorial Reading began our Fall conference in Cleveland, in the state also known as "The Buckeye," "The Birthplace of Aviation," and the answer to the riddle in the title of this article.

The reading was held at William Rainey Harper, an International Baccalaureate School. A handful of our members were greeted by Principal Ajayi Monell, then escorted to the cafeteria, where two fifth-grade classes were treated to a reading by (L to R in the photo: Dayna Nuhn Lozinkski (Alice), Cindy Watter (March Hare), Ricardo Jaramillo (Dormouse), and April James (Hatter), as Ellen Schaefer-Salins narrated. The students were engaged, and asked a wide range of questions, including one as to whether Lewis Carroll had been "offed." Retired teacher Cindy Watter assured the student that he wasn't. Students, as always, were each given a copy of *Alice*.

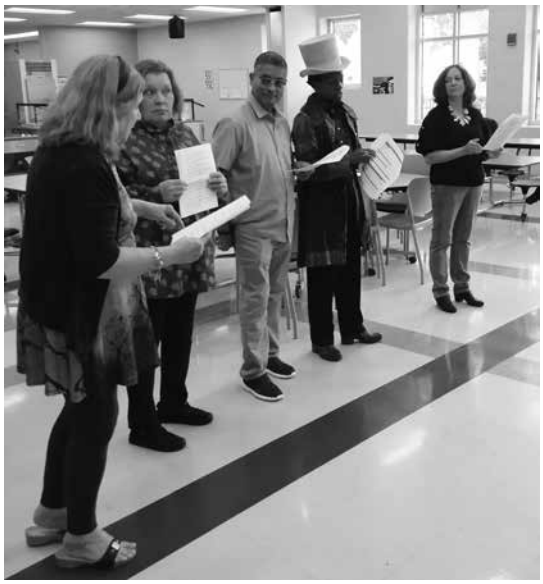


Photo: Peter Honff

Over sixty people attended all or some of the meeting itself on Saturday, held in the Kelvin Smith Library at Case Western Reserve University, a private research university that was established in 1967 after Western Reserve University, founded in 1826, and Case Institute of Technology, founded in 1880, merged. A lovely exhibit titled "The Many Faces of Wonderland" was to be seen in their Special Collections & Archives, one floor up, during our breaks. Put together from the collections of Arnold Hirshon and books donated by Jon A. Lindseth to the Library, the show emphasized the wide variety of lesser-known illustrators of the books, along with ephemera and wall displays of *Alice*-related prints and posters.

After a welcome from our president, Arnold Hirshon, and a moving tribute to the late Edward Wakeling read by August Imholtz (p. 42), our first speaker of the morning was Kenneth Gross, the Alan F. Hilfiker Distinguished Professor in English at the University of Rochester. His lecture title derived from his book *Dangerous Children: On Seven Novels and a Story* (University of Chicago Press, 2022), which in turn had its roots in an undergraduate class he teaches that focuses on

Photo: Peter Honff

Kenneth Gross

Alice, Pinocchio, Lolita, and four other fictional children. What is "dangerous" about these children? Alice, more or less like the other children, might represent the danger they pose to adults, to adult passions, imaginations, words, to adult silences, in how the children deform or mock them.

Carroll's narrative begins with Alice in a long, slow fall. The falling really never ends; we readers fall into such a world—and the children fall into us. Alice herself is a form of motion. The "wonder" of Wonderland takes its fundamental shape in hearing Alice murmur to herself, "I wonder . . ." The Alice books trace continuously the uncertain threshold or liminality between child and adult in Alice herself and among the creatures she meets, creatures by turns affectionate, troubled, frenzied, obsessed, clownish, servile, resentful, and needy. It is the fearlessness, the imperturbability of Alice, or what William Empson calls a sort of "reserve of force," an independence of mind, that makes of this madness a kind of lucid enchantment, a lesson in survival.

And there are the games. Courtesy is a difficult game in Wonderland, with the readiness of its inhabitants to take offense, a readiness that seems structured into their world. Discourtesy seems to be inevitable, as the Wonderland creatures try to teach Alice how they seek to question, challenge, test, and educate her into the irregular logic of Wonderland. Offense in Wonderland aligns itself with nonsense. "Nonsense" keeps at bay the thought of death, ghostliness. Indeed, much of Carroll's nonsense seems like a mind at once embracing and pushing back against the senselessness of being.

Also of particular interest is the silence encountered by Alice herself and other characters. There is a silence that comes from a word's opacity, or its stranger resonance, "moments when words get up and silently follow you from the places where you thought they belonged." There are many silent moments. *"It is the same thing with you," said the Hatter, and here the conversation dropped, and the party sat silent for a minute." . . . "There was a long silence after this, and Alice could only hear whispers now and then." . . . "There was a dead silence instantly, and Alice thought to herself, 'I wonder what they WILL do next!" . . . "I'll put a stop to this,' she said to herself, and shouted out, 'You'd better not do that again!' which produced another dead silence." . . . "It is wrong from beginning to end,' said the Caterpillar decidedly, and there was silence for some minutes."* There are about twenty more instances, which Gross thinks deserve further study. After comparing the two epilogue poems of the *Alice* books, Professor Gross too became silent.

For the next presentation, we were most fortunate to get to listen to two distinguished Carroll scholars, Edward Guiliano and James Kincaid, "In Conversation: Talking Alices." This was primarily a delightful interview of Kincaid, emeritus professor of English at USC and the organizer of the "Lewis Carroll and the Idea of Childhood" conference in 2006, among a host of other accomplishments.

This weekend was a homecoming of sorts for Kincaid, an alumnus of both sides of the now-merged university. He told us that after Sputnik, there was vast pressure on American kids to go into the sciences, with scholarships available, and so he graduated from Case Institute of Technology in electrical engineering and worked for Union Carbide. He then "realized how misplaced I was," and went to Western Reserve for graduate school in English. Guiliano then surprised Kincaid with copies of his graduate school application and yearbook photo that were retrieved from the university's archives.

When asked why English Lit and why Carroll, Kincaid said that both offer so many ways of thinking about the world and our place in it. He first wrote about Dickens, Trollope, and Tennyson, and then published an article, "Alice's Invasion of Wonderland," in *PMLA* in 1973 that was a transformative moment in the literary academy because it took *Alice* and Carroll seriously.

One of his best-known pieces of Carrollian writing is the introduction to the Pennyroyal *Alice.* Kincaid

Photo: Peter Honff

James Kincaid & Edward Guiliano

spoke about how the great Dante scholar Allen Mandlebaum (also the model for Barry Moser's Hatter) brought Kincaid together with Moser. "I was taken with the notion of what I thought of as an unsentimental reading of those words." He spoke admiringly of the deftness of Moser's touch, for instance, in the jury box illustration: "the ease of it—it works against and balances the darkness, like the Hatter," whereas the illustration looking up at Humpty Dumpty on the wall "takes that nursery rhyme and darkens it brilliantly—and terribly."

Kincaid also discussed the poignancy of the books, speaking of the *Looking-Glass* prefatory poem as a "recognition that Alice is insisting on growing up, and growing up means growing away. Growing up is an abandonment by Alice of the lonely, isolated Carroll," an image that Kincaid meant thematically not biographically, adding that he sees Alice as a composite figure. Likewise, he spoke about the imagery of Alice's fall: "The idea of the fall of course is so powerful—not only advancing into adulthood but falling into it. Advance is in fact decline."

Kincaid concluded by saying that "there is no end to the possibility of thinking about Lewis Carroll; it is an ever-expanding world." In the question-and-answer period, someone who had found the books a great resource in a time of bereavement asked about the theme of death in the *Alice* books. Kincaid responded that in the books, death doesn't loom; the trial settles nothing; no one gets executed; no harm happens. "Death is imagined but doesn't prevail."

Our next speaker was Laura White, John E. Weaver Professor of English at the University of Nebraska, and author of *The Alice Books and the Contested Ground of the Natural World* (Routledge, 2017). Her illuminating talk, "Lewis Carroll and Charles Darwin: Origins and Opposites," sought to correct the misconception that has arisen in the recent Carrollian literature regarding Carroll's attitude towards Darwinism and evolutionary theory during his lifetime.

Recent literature has tended to make the argument that Carroll was sympathetically disposed to Darwin's ideas, or at the least rejected them on undogmatic grounds, viewing them more as cause for amusement than a serious doctrine to be vigorously opposed. As evidence for this view, Laura called our attention to four biographical events that commentators have drawn on:

> A photograph Carroll took of his friend Reginald Southey containing human and ape skeletons
>
> The fact that Carroll purchased a ticket to the John Draper lecture held at the Oxford University Museum of Natural History in 1860, which became known as the "Huxley-Wilberforce Debate"
>
> The fact that Carroll offered Darwin a photograph for possible use in a later edition of Darwin's *Expressions of the Emotions in Man and Animals* (originally published in 1872), and
>
> An estimate by Morton Cohen that Carroll owned no fewer than nineteen volumes of work by Darwin and his critics.

Photo: Peter Hanff

Laura White

Our speaker went on to address each of these events, giving us her own scholarly interpretation of their significance; her extensive research has led her to the opposite conclusion: that, in fact, Carroll was a confirmed anti-Darwinist.

Using evidence from Carroll's own extensive library (which numbered almost 3,000 volumes), she found patterns in the books he chose to purchase that clearly demonstrate an interest in the defense of orthodoxy and a decidedly conservative predilection. In her quest for thoroughness, White said, she had read all of the volumes owned by Carroll that dealt with biology! This deep dive into his personal library yielded invaluable information and crucial historical context.

Photo: Peter Hanff

Bust of Lewis Carroll *by Ron White*

Photo: Peter Hanff

Gladisa Guadalupe

White explained that the photograph of Southey with skeletons, when interpreted in tandem with a poem by Tennyson, "A Vision of Sin" (which Carroll had inscribed in his photo album on a facing page), was more indicative of a critique of the "absurdity" of viewing humankind as brother to other primates than an acknowledgment of any evolutionary relationship.

The fact that Carroll likely attended the John Draper lecture (and photographed several of the scientific notables who were to attend) is in White's view also not indicative of encouragement of a more materialist attitude toward the evolutionary question. She characterized the response of the public at the time as being that the conflict between Huxley and Wilberforce came to a draw, at best. In fact, both sides believed they had won!

With regard to Carroll's offer to allow Darwin to use the image of Flora Rankin, broadly smiling, in the photo *No Lessons Today*, White believes that the human capacities demonstrated by this young girl's beaming countenance could have been interpreted as a complex and subtle rejoinder to Darwin's arguments—which perhaps may have been a reason Darwin did not in fact use it.

Lastly, the volumes that Carroll owned dealing with Darwinism indicate a prevalence of anti-evolutionary texts. The only volume in his library written by Darwin was the aforementioned *Expressions of the Emotions*. *The Origin of Species* was absent from his library. In contrast, a book of particular resonance for Carroll was St. George Mivart's *On the Genesis of Species* (Macmillan, 1871). Mivart's stance was that "species have been evolved by ordinary natural laws . . . acting with Divine concurrence and in obedience to a creative fiat originally imposed . . . by its Creator, its Upholder, and its Lord." Approximately one third of Carroll's books that dealt with evolution were concerned with attempts to reconcile Darwinism and Christianity.

White concluded with a discussion of some of the parodies and satiric jokes that Carroll wove into the *Alice* books. These deal with evolution, devolution, and extinction of characters, as well as hybridity. She believes that "once one understands Carroll's thoroughgoing disdain for Darwin's theories, one has a much clearer idea about what the satires are meant to express." Her extensive research digs deep into these questions and makes her work a promising read indeed.

Next, Gladisa Guadalupe, the cofounder and artistic director of the Cleveland Ballet, related the history behind the creation of their 2018 production of *Alice*. Carroll's story was chosen because Guadalupe admired it and felt it would be appealing to audiences. She explained, "We all have an Alice inside us. We all follow, we all have curiosity." In 2017, she met with a friend, the

Photo: Peter Hanff

Sean Dietrich

famed choreographer Margo Sappington, to discuss the possibilities.

Together, Guadalupe and Sappington created a few ground rules from the start of the project: The ballet would be called *Alice*, it must appeal to children of all ages, it should run approximately an hour, it would use existing music, it had to strictly stick to the story, and it had to be "out of the box." The result? The mise-en-scène was a circus ring! Alice was conceived of as a magical dream character; coming into the circle signified entering an enchanted space. The action took place both inside and on the edges of the ring, and there were no curtains to conceal backstage movements from the audience. They also decided that the White Rabbit rather than Alice would be the main character to tie the story together. (One might also wonder what the Tweedles were doing in the Pool of Tears.)

The director and choreographer worked together to creatively and cleverly solve the challenges in staging *Alice*. To show Alice's changes in size, they used three different-sized dancers. For her fall down the rabbit hole, Alice danced in place while a narrow curtain slowly rose behind her, becoming a lengthening tunnel. The Caterpillar was created using four dancers moving together as one. And the Cheshire Cat's head appeared and disappeared by means of a large fan in front of his face. The music ranged from jazz to classical, with pieces chosen specifically for each character. The result was an entertaining, fast-paced, high-energy production that they took on tour during the pandemic, performing in outdoor venues.

Although it certainly would have made the presentation more meaningful, Guadalupe chose not to show any excerpts from the ballet during her talk. However, the full performance can be watched by our members online at vimeo.com/871187237, password: LCSNA.

Our next presenter, artist Sean Dietrich, published his edgy, psychedelic *Alice's Adventures in Wonderland* in September of last year, under the Red23 imprint. The oversized book (9¼ × 12¼ in.) contains twenty-four unique illustrations (twelve full-page color and twelve black-and-white) of what he calls, quite accurately, "face-melting art," whose vibrant colors, skillful rendering, and creative imagination make it stand out in a crowded field. (See pages 62 and 66.)

He was originally commissioned by the publisher to do *The Wizard of Oz* but was soon told to switch to *Wonderland* as "Alice fans like books; Oz people prefer merch." Sean, one of today's biggest artists in the cannabis arena, does a lot of live painting events at nightclubs, ComiCons, and major music festivals all over the globe; his commercial work can be seen in products from companies such as Facebook, Playstation, and beer and cannabis enterprises.

From childhood, Dietrich knew he wanted to be an artist. He began by self-publishing comic books, at fifteen, and counts MTV and his cool grandma among his early influences. He said he learned to paint by watching Bob Ross; later influences ranged from Norman Rockwell to H. R. Giger. He narrated a brief autobiography for us, from his Virginia upbringing ("the only spice I knew was catsup") through his "gutter punk" years in New Orleans to the present day.

As to his *Wonderland*, he began by studying sixty or so other illustrators "in order not to duplicate them," and was particularly pleased to see one of his favorites, Ralph Steadman, among them. He then began six months of pencil sketches, many of which are in the "artist's gallery" at the end of the book. Then came the paintings, 18 × 24 inches, acrylic on canvas.

As part of his process, he makes up back-stories for his characters, which helps him to depict them. He says, "While my work isn't splattered with blood and guts, nor filled with enough sex to make a nun blush, I tend to paint very odd things." As examples, the first image in the book is of the White Rabbit's ears coming out of his hole; the Caterpillar has a dragon's head; and there are sewing implements such as needles and thimbles in the Hatter's meal.

A few copies (as well as prints and merch) are still available from his website, seandietrichart.com, and he generously donated a print of one of his pencil sketches to our auction.

Daniel Goldmark (professor of music and associate dean at Case Western Reserve University) and Jason Hanley (vice president of education and visitor engagement at the Rock & Roll Hall of Fame) then teamed up to present "Just Ask Alice: Realizing Carroll's Words and Worlds in Music." They took us from 1870 to the present day with selections both familiar and unfamiliar to seasoned Carrollians.

Part 1, presented by Goldmark, covered stage, film, and sheet music, starting with the 1870 publication of William Boyd's music from the London theatrical production. He then brought us across the Pond where, in the early twentieth century, Alice and Wonderland be-

Photo: Peter Hanff

Daniel Goldmark & Jason Hanley

came popular choices for composers of character pieces for piano—perfect for those starting out on the instrument or playing for pleasure. Songs from revues or "musical extravaganzas," as they were sometimes called, had the scenic trappings of Wonderland, but the songs refer to politics or popular culture of the day. This meant that "often they weren't popular for more than a week."

Walt Disney's *Alice Comedies* (1924) made an appearance, as did Betty Boop's *Betty in Blunderland* (1934). Did you know that Ed Wynn, the voice of the Hatter in the 1951 animation, has a cartoon cameo in *Blunderland*? Now you do. Everyone's favorite "Unbirthday Song" mades an appearance, here in an arrangement for Guy Lombardo and His Royal Canadians. The sheet music for Danny Elfman's soundtrack to the 2010 Tim Burton film was also mentioned.

Goldmark also informed us about aspects of music marketing that may be unfamiliar to those outside the industry. For example, sheet music production was a localized affair, and oftentimes a publisher would put a famous local artist's photo on the sheet music cover to boost sales. Also, children's records are a big market, and Alice is a natural for this. MGM star June Daniels and Ginger Rogers (sans Fred Astaire) both recorded *Alice in Wonderland* albums targeting this audience. Goldmark pointed us to the Internet Archive, where we can find many of the recordings mentioned. He finished with Alice and jazz, with works by Irving Berlin and Chick Corea, which served as a neat segue into Hanley's Part 2, entitled "Lewis Carroll and Rock 'n' Roll."

Hanley broke down this overarching theme into these categories: The Counterculture and Drugs, English Nursery Rhymes and Fantasy Stories, Love Songs, Feminist Independence, The Mad Hatter and the Red Queen, The Goth Alice, and Stepping into Truth. Yes, Jefferson Airplane's "White Rabbit" and the Beatles' "I Am the Walrus" were mentioned, but so were many less famous selections. For instance, there's Donovan's album *HMS Donovan* (1971), a collection of songs for children that sets several of Lewis Carroll's poems.

As with the popular music of the earlier twentieth century, in the rock world one finds love songs that draw imagery or themes from Wonderland: Taylor Swift's song of that title likens falling in love to falling down the rabbit hole, for example. Alice as independent woman is what is meant by the category "Feminist Independence," and here Hanley gave us Joan Armatrading's "Alice" and Emma Wallace's "We're All Mad Here." Of course, the Hatter and the Red Queen/Queen of Hearts are frequently invoked to refer to the madness in the world around us or the madness inside an individual, and what better choice to illustrate this category than the video of Tom Petty's, "Don't Come Around Here No More"? How many of us knew that this song was co-written by Dave Stewart of the Eurythmics, or that he appears in the video? The song was inspired by a comment Stewart overheard at a party thrown by Stevie Nicks. Released in 1985, its accompanying music video remains one of the most memorable from the early days of the genre. The punk and goth eras of the '70s and '80s blend dark and often disturbing images to create a Goth Alice that would not be Charles Dodgson's cup of tea.

Concluding with the section "Stepping into Truth," Hanley brought us songs that reflected a post-*Matrix* awareness of "reality." With way more material cited than there was time in which to present it, this presentation is sure to have us scouring YouTube and the Internet Archive in search of some of these treasures. A list of hundreds of them is available at Markus Lång's superb site, www.mlang.name/lewis/carroll-music.html.

Our next speaker, Amanda Kennell, told us that her talk, entitled "Digital Japan Wonderland," was the first one she had given since completing *Alice in Japanese Wonderlands: Translation, Adaptation, Mediation* (p. 55). She spoke about some information she unearthed after the book's publication deadline. "You can adapt *Alice* without Alice; you can adapt *Alice* without Wonderland; you can adapt it with or without a whole lot of aspects of the narrative . . . but you *must* have liminality, which is . . . the fact of being in one place and simultaneously in another place such that you are not fully in either place, but you kind of bridge the two and connect them." She added that this feature can be found in many *Alice* adaptations, in literature, film, and digital media.

While Amanda was comparing different *Alice*s for her book, she found an adaptation, *Serial Experiments Lain*, a 1998 anime serial by Chiaki J. Konaka. This is only one of several Alice adaptations that Konaka, a screenwriter, has developed, and it became a cult hit. Along the way, it inspired a community that chronicled its obsession with Lain online. This series is not simply a take on *Alice*; it is "concerned with understanding the digital world, how it functions, and how we interact with it today."

In the story, Lain is a withdrawn high-school student (with a best friend named Alice) who has no interest in the digital world. Of course, she gets drawn into it, and eventually comes to dominate a realm. (At one

Photo: Peter Hanff

Amanda Kennell

point in the series, a newscaster begins to chant "Love Lain.") Another character gets sucked into the "Wired," as the digital world is called, and his body becomes thin and wiry until he almost becomes the Wired. As Amanda said, "We fall into the Wired until it falls back onto us." Amanda told us about an online community that had been hacked so no one could give *Serial Experiments Lain* less than an 8/10 rating, which was amusing, but despite its cult status, it did have a few disgruntled viewers. These were generally people who had expected a "sci-fi romp" but instead were presented with "cerebral discussions" on the nature of the digital world and whether we were giving up our autonomy to it. (The answer seems to be "very likely.") *Serial Experiments Lain* can be viewed online. It is an example of "the technorati's enduring fascination with Carroll's Alice," which she quoted from Heather Warren-Crow's *Girlhood and the Plastic Image* (Dartmouth College, 2014).

Amanda also discussed gothic Alice, Alice fashion, *The Matrix*, games, artistic styles, manga, and the webpages digital Alice fans maintain—some are very creative—to keep track of their enthusiasms. One thing I (Cindy speaking) learned from this fascinating talk is that I have a lot to learn about this mode of Alice appreciation, which involves an enormous group of people, and not just in Japan. In the middle of Amanda's talk, a sepulchral voice announced that the library—where we were gathered—was going to close soon, which was amusing, as the Web is always open, waiting for us.

There are many benefits to having a meeting centered around a university, one of which is a plethora of restaurants, advantage of which was taken as thirty or so of us then dined together. The next day saw a fine tea-party at the Park Lane Villa Ballroom, a short distance away, for which we heartily thank our hosts, Arnold and Janice Hirshon.

Contributors to this article were Mark Burstein, April James, Linda Gray-Moin, August Imholtz, Stephanie Lovett, Dayna Nuhn Lozinski, Amy Plummer, and Cindy Watter.

Photo: Peter Hanff

The Hirshons

LCSNA Virtual Events

VirtuAlice monthly(ish) Zoom presentations have become a very popular part of the Society's programming. And if you missed any, they are all alive on our YouTube channel, @Lewis CarrollSocietyNA.

On May 20, Dr. Kiera Vaclavik, Professor of Children's Literature and Childhood Culture at Queen Mary University of London, and Paul Rissmann, music educator and Children's Composer for Music in the Round, gave us a tantalizing glimpse into their collaborative venture, *The Alice Sound*. Vaclavik began by giving us the project's back story. Her research into the way Victorians saw Alice changed when she came across the British Library's collection of sheet music based on the *Alice* books. She soon developed an interest in what *Alice* sounded like to Victorians, went to the London Symphony Orchestra, and developed with them a project that would comprise two new concert suites based on the books, for today's young audiences. The resulting work would blend some of the Victorian sheet music into a contemporary composition.

Rissmann has long enjoyed composing works to engage audiences of all ages, especially young ones. He had been frustrated by the lack of repertoire to attract young audiences to the symphony, and had often wondered, "What would a twenty-first-century *Peter and the Wolf* sound like?" His works encourage listeners to engage with the work through song and movement in order to blur the line between professional performer and audience. He spoke about the joys and challenges involved in composing the *Alice* suites.

During the presentation, we heard tantalizing snippets including the hurried and worried White Rabbit, perfectly personified as a tenor, and Humpty Dumpty as a profoundly pompous bass. Toward the end, we got a glimpse of *The Alice Sound* website (www.thealicesound.com), where one will find both the *Wonderland* and the *Through the Looking-Glass* suites in their entirety. Sheet music and additional resources shall also await visitors and enable them—whether teacher or student, professional or amateur, adult or child or anywhere in-between—to fully participate in these delightful new character pieces.

On June 11, the always effervescent Heather Simmons hosted our Spotlight on Collectors series of Zoom meetings. It began (and later concluded) with John Loudermilk's song "Yearbook" (you'll see why *infra*).

The first presenter was Catherine Richards of the UK, who has been collecting Carroll for forty years alongside her husband, Mark. Although their collection

Kiera Vaclavik

Paul Rissman

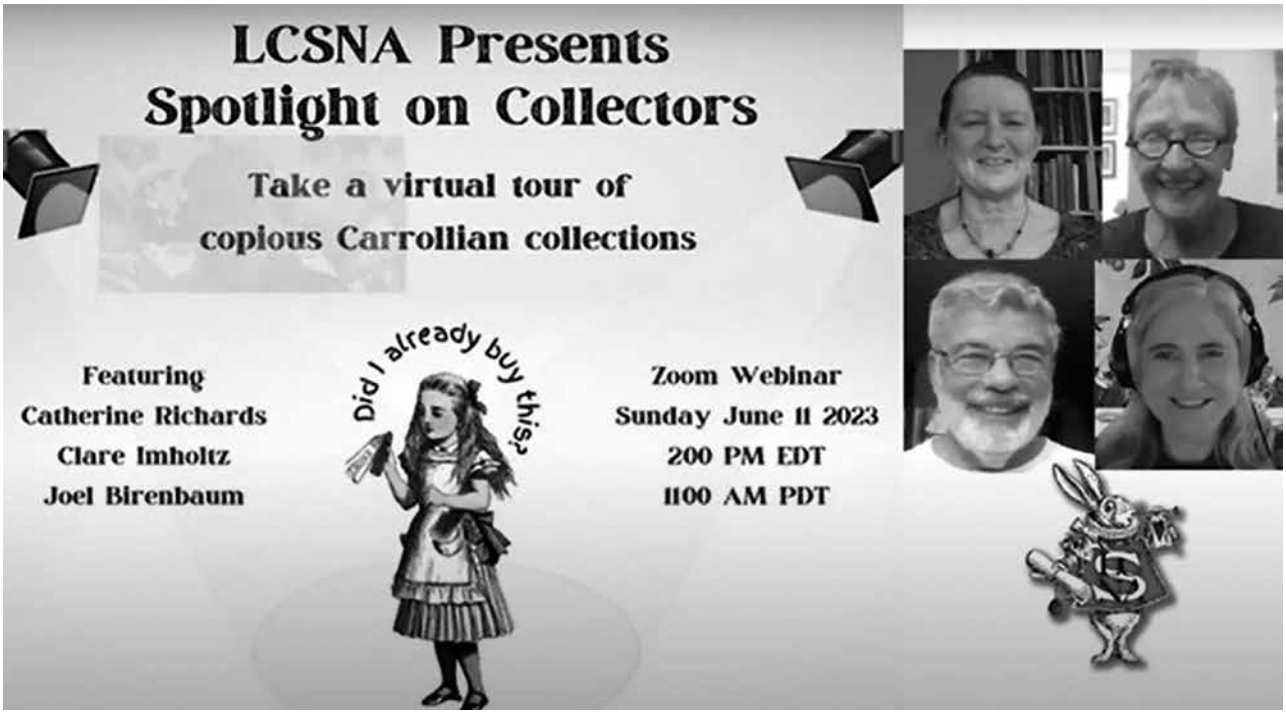
Autographed postcard of the Bowman sisters: Isa, Maggie, Nellie, and Empsie.

is deep and wide, her talk was on one "very niche" aspect: Carroll-related postcards. She reminded us that prepaid postage was invented in the UK in 1840, the postal card in Austria in 1869, and the commercial picture postcard in 1894. (Their collection includes some hand-written and addressed by Carroll.) Her first category was places associated with Carroll, and her earliest Alice-related one was from 1900. The next two decades were the "golden age" of the picture postcard. Some featured actresses who had played Alice (such as Isa of the Bowman sisters, *KL* 92:33); others were political cartoons, drawings of the Alice characters, or photos of productions. Their database of around three thousand postcards, broken down into dozens of categories, is available on their splendid site, LewisCarrollResources.net.

Our next presenter, Clare Imholtz, began collecting Alice-themed yearbooks in the 1980s. She has more than fifty, ranging from 1924 to 2006, their golden age being the Twenties and Thirties. Clare said they usually sell for $25 or less on eBay, calling them "creative and artistically brilliant, and done by kids!" They often include quotes, stories, and parodies of Carroll poems. For some curious reason, the Walrus is the most popular character outside of Alice, and a lot of croquet games are to be found. The great majority feature original student art. One of her most treasured is from Radnor (PA) High School, featuring art by young Janice Grant, who later married Stan Berenstain and co-created the eponymous Bears.

Our third speaker, Joel Birenbaum, runs the Alice in Wonderland Collectors' Network, not to mention being a president emeritus of the LCSNA, creator of the Alice150 conference, and our first webmaster. About fifty years ago, he began collecting Carroll books, specifically editions of *Alice* in English, guided by the 1979 Ovenden/Davis *Illustrators of Alice*. The collection has grown a bit to over 2,000 pieces of memorabilia and 1,200 books. He said that figurines are easier to display, but feels that he has lost control. Joel's Carrolliana consists of dolls, puppets, tea sets, porcelain, "realia," "distressed birdhouses," Disneyana, pottery, cookie jars, miniatures, pillboxes, colorful slides, boxes, dishes, cups, candleholders and crowns, incense burners, clocks, finger puppets, and sculptures by Graham Piggott, including one of a Cheshire Cat with Joel's face and a quite large maquette with many of the characters, which unfortunately was never commercially produced.

The second part of his presentation consisted of memorabilia about his "15 minutes of fame." In July 1992, he joined some Carrollians on a trip to Croft, the Dodgson family home when CLD was eleven. Joel



Franziska Kohlt

spotted a bas-relief carving on a stone pillar on St. Peter's Church, where the senior Charles Dodgson had been rector. From above, it seemed to be a feline head jutting out of the wall, but unlike the Cheshire Cat, it didn't have a grin. But when seen from below, there it was! Speculating that if young Charlie Dodgson were crawling on his knees toward the wall, from a distance he would see the cat's entire head, but as he neared the wall, the face would not be visible—but the grin would. A short article about his discovery appeared in the local paper, was picked up by the wire services, and went "viral." Joel concluded with a nod to his favorite collection: other Alice collectors. A convivial Q&A with all the presenters followed, blending into a Social Hour.

On August 12, our first "tortoise" for Summer School, Dr. Franziska Kohlt, spoke to us on "Through the Wonderglass: Alice in Science and Medicine in the Victorian Age and Beyond." Accompanied by phenakistoscopes,[1] and surrounded by a collection of insects, illustrations of birds, and a silhouette of a dodo reminding one of Oxford's Museum of Natural History, she conducted us through reflections on the presence of Victorian science in the *Alice* books, demonstrating through multiple examples the influences and interchanges between Carroll and science in areas such as ecology, medicine, and psychiatry, just to start.

We were presented with the rich context of Victorian children's literature, which was contemporaneously mixed with natural science in the same genre, with the aim to "introduce children to the wondrous world outside their front door, in forests, fields, and seaside, but also seen through magic glasses, heaven and space through telescopes, or a tiny detail in a drop of water." Carroll had many of these books of natural science that evoked a sense of wonder when talking about nature.

Along with "philosophical toys" and "scientific instruments," Carroll also knew the thaumatrope, zoetrope, magic lantern, and other optical devices.[2] His Uncle Skeffington had collected a great number of oddities and practiced the observation of the sky—and insects. They shared the idea that microscopes could see *through* things and discover what is within them. One remarkable key in this room full of doors was the fact that the publisher Alexander Macmillan advised Lewis Carroll to use the word "through" instead of "behind" in the title of *Looking-Glass* ("'through' is just the word – you'll never beat it!").[3] According to Kohlt, the *Alice* books are about seeing *through* nature's appearance.

Lewis Carroll's connection with the science and medical devices of his time blurred the line between the visible and invisible, entertainment, and the expansion of perception, exploring different ways of viewing and learning. Given that madness is a strong presence in *Wonderland*, she surprised us with the description of the tea-parties that were common in Victorian asylums, where lunatics dressed in their best clothes were watched by people from a Society where one could obtain tickets to attend these parties.

The word "diagnosis," often used in medical settings, is derived from words meaning "to see through."[4] Carroll was also introduced to the psychiatric use of photography, which could be employed to make diagnoses and reveal the inner mind, as if the camera could unmask appearances and see *through* them. Is Alice also inviting children to unmask the untruths in their own lives?

Carroll expressed worries current in his time about what children should be taught, and how and why.

Looking-Glass questions the study of nature, inquiring as to how we can get knowledge about ourselves from that source, and how we should run society. Alice's encounter with insects is an example of this, concerned with moral improvement. In this field, Carroll was also inspired by amateur entomological magazines, which showed the impact of industrialization on insects, among other issues. Carroll's worries about animals are present in his papers, such as "Some Popular Fallacies about Vivisection," and Kohlt draws a parallel between this paper and the encounters of Alice and the Wasp, and Sylvie and the Beetle. According to Kohlt, Alice takes us by the hand and walks with us through unsettling scenarios in the history of all fields of science, even such modern ones as ecology and climate change, quantum physics, and Artificial Intelligence. Among these scenarios, Alice's conversation with the Caterpillar is a model of how we can interact with nature and come to understand it differently.

Contributors to this report were Mark Burstein, April James, and Adriana Peliano.

Endnotes

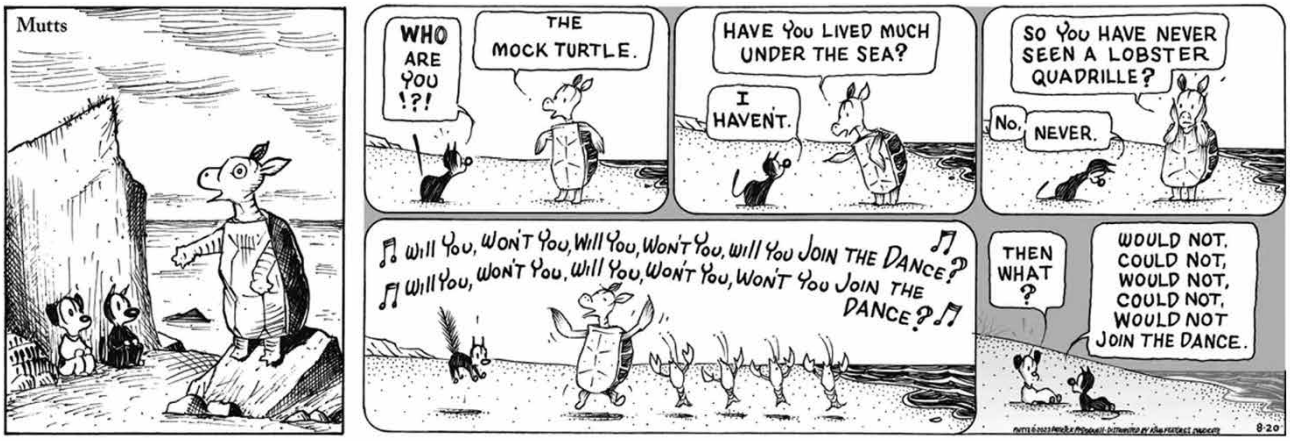
1 An animation device dating back to the 1830s.

2 See "Mr. Carroll's Gadgets," by Chris Morgan (*KL* 103:9).

3 Morton Cohen and Anita Gandolfo, *Lewis Carroll and the House of Macmillan*, Cambridge, 1987, p. 85.

4 Ancient Greek *διάγνωσις* (diágnōsis), from *διά* (diá, "through") + *γιγνώσκω* (gignōskō, "to know").

Patrick McDonnell, Mutts, August 20, 2023


Mutts
WHO ARE YOU !?!
THE MOCK TURTLE.
HAVE YOU LIVED MUCH UNDER THE SEA?
I HAVENT.
SO YOU HAVE NEVER SEEN A LOBSTER QUADRILLE?
No.
NEVER.
WILL YOU, WON'T YOU, WILL YOU, WON'T YOU, WILL YOU JOIN THE DANCE?
WILL YOU, WON'T YOU, WILL YOU, WON'T YOU, WON'T YOU JOIN THE DANCE?
THEN WHAT?
WOULD NOT, COULD NOT, WOULD NOT, COULD NOT, WOULD NOT JOIN THE DANCE.
8·20

Scott Hillburn,The Argyle Sweater, July 16, 2023

THAT HUSBAND OF YOURS IS NEVER HOME.
I TOLD YOU, MA-HE, UH, WORKS A LOT.
©2023 Scott Hillburn/Distributed by Andrews McMeel Syndication
7/19
CHESHIRE CAT GETS ANOTHER VISIT FROM HIS MOTHER-IN-LAW.

I'm Not Married to This, BUT . . . Part II

ROBERT WATKINS

Gentle Reader of Part I (*KL* 110:18–27), we last left off in Fit the Eighth: The Vanishing:

> *. . . For the daylight was nearly past.*
> *"There is Thingumbob shouting!" the Bellman said.*
> *"He is shouting like mad, only hark!*
> *He is waving his hands, he is wagging his head,*
> *He has certainly found a Snark!"*
> *. . .*
> *They beheld him—their Baker—their hero unnamed—*
> *On the top of a neighboring crag, . . .*

But now, we are about to enter an eerie state and be transported nineteen years into the future to *Sylvie and Bruno Concluded*. Why? Because this is when and where Charles Dodgson, as an old man, buried his last clues about the Boojum!

If Carroll had left *The Hunting of the Snark* in *Sylvie and Bruno* (as originally planned)[1] this would be a good time for the narrator's head to nod, his eyes to swirl, and the neighboring mountain's crag to invert and drain away like so much sand from an hourglass (nineteen years' worth) . . . and as this happened, the narrator would hear Bruno's voice, and realize he had been in another eerie state watching Fit the Eighth.

> *"But when oo put it together again—" Bruno began.*
> *"When you're older," said the Professor, "you'll know that you* ca'n't *put Mountains together again so easily! One lives and one learns, you know!"*
> *"But it needn't be the same one, need it?" said Bruno.*
> *"Wo'n't it do, if* I *live, and if* Sylvie *learns?" . . .*
> *"What I meant, was—" the Professor began, looking much puzzled, "—was—that you don't know* **everything,** *you know?"*
> *"But I do know everything I know!" persisted the little fellow. "I know ever so many things! Everything, 'cept the things I don't know. And Sylvie knows all the rest."*
> *The Professor sighed, and gave it up. "Do you know what a Boojum is?"*

For context, treating *Sylvie and Bruno* (*S&B*), and *Sylvie and Bruno Concluded* (*S&BC*) as a single saga, we are now 16 pages from the end of an 806-page work, and this is the first mention of a Boojum![2] And, it only gets mentioned one other time. These pages are precious literary real estate. Carroll is wrapping things up, and these pages are crammed with three illustrations (one full page; two half-page), two story lines getting finalized, and a peek through a never-before-noticed window that provides for a deeper reading of the whole saga (we'll save that for another day). But outside of these 16 pages, there is never any mention of the *Snark*. So, it is no mere coincidence that the Boojum gets mentioned at the very end; it was a deliberate choice.

The books weave together two plots, one a fairytale in Elfland, the other a Victorian romance novel set in England. Among the *dramatis personae* are four avatars of Dodgson, phase-shifted in space and time: Bruno, an impish fairy prince *à la* four-year-old Charlie Dodgson, wise beyond any age, logic-chopper extraordinaire, best of friends with toads and snails; Arthur (Author?), around 42 years old, devoutly Christian, an honorable man in love with Lady Muriel; the narrator, who for all intents and purposes *is* Charles in his late fifties; and the Elfland Professor whom we just met asking Bruno, "Do you know what a Boojum is?" The female leads are the fairy princess Sylvie and Lady Muriel, for neither of whom do adjectives adequately describe their goodness or beauty. These two are also, in some enchanted way, one and the same—when the narrator looks at Muriel's face, he often see Sylvie's eyes, or, listening to Sylvie's voice, he thinks how much like Muriel she speaks.

The courtship and marriage of Muriel (and her monadic oneness with Sylvie) is the subject of *Sylvie and Bruno*, and it *was* likewise the object of Dodgson's Hunt: a girl of pure spirit, playful, curious, gentle, and kind, who grows up to become a lady of pure spirit, intelligent, self-assured, good-humored, and loving.

But there is a problem. Back when the Baker was 42 and *The Hunting of the Snark* was being written, Charles was Arthur's age. Now that *Sylvie and Bruno Concluded* has been published, the narrator is more than 61 and closer in spirit to the ill Professor. His

hopes of an enchanted marriage have passed away. For Dodgson, it's a hazy shade of winter.

In a fog of introspection, the narrator hears a wandering sigh that sounded like "-jum!" And the mere whisper transports him back to the Hunt, where we see standing on the crag, the Baker...

Erect and sublime, for one moment of time,
In the next, that wild figure they saw
(As if stung by a spasm) plunge into a chasm,
While they waited and listened in awe.
"It's a Snark!" was the sound that first came to their ears,
And seemed almost too good to be true.
Then followed a torrent of laughter and cheers:
Then the ominous words "It's a Boo—"
Then, silence. . . .
In the midst of the word he was trying to say,
In the midst of his laughter and glee,
He had softly and suddenly vanished away—
For the Snark was *a Boojum, you see.*

(Annotator's gloss: they married, vacated House, Castle, and Environs, and lived happily ever after.)

We return (61 – 42 = 19 years later) to the ill Professor, at the end of *Sylvie & Bruno Concluded* as the daylight was nearly past.

"Once upon a time there was a Boojum—" the Professor began, but stopped suddenly. "I forget the rest of the Fable," he said. "And there was a lesson to be learned from it. I'm afraid I forget that, too." . . .

"Good night, Professor, good night!" And Bruno solemnly shook hands with the old man, who gazed at him with a loving smile, while Sylvie bent down to press her sweet lips upon his forehead.

"Good night, little ones!" said the Professor. "You may leave me now—to ruminate. I'm as jolly as the day is long, except when it's necessary to ruminate on some very difficult subject. All of me," he murmured sleepily as we left the room, "all of me, that isn't Bonhommie, is Rumination!"[3]

"What did he say, Bruno?" Sylvie enquired, as soon as we were safely out of hearing.

"I think he said 'All of me that isn't Bone-disease is Rheumatism.' Whatever are that knocking, Sylvie?"

Sylvie stopped and listened anxiously. It sounded like some one kicking at a door . . .

Chapter 24 ends.

What did the Professor have to ruminate on? He said, "All of me that is not Bonhommie is Rumination!" But Bruno, who is prone to malaprofoundisms, transilliterated the Professor as referring to Bone-disease and Rheumatism! Recall my earlier mention of Proverbs 12:4, A worthy woman is the crown of her husband, but a disgraceful wife is as ***rottenness in his bones***.

BTW, I should also mention Bruno's ridiculous answer to the question: *"Do you know what a Boojum is?"*

"I *know!" cried Bruno. "It's the thing what wrenches people out of their boots!"*

"He means 'bootjack,'" Sylvie explained in a whisper.

"You ca'n't wrench people out of boots," the Professor mildly observed.

Bruno laughed saucily. "Oo can, though! Unless they're welly tight in."

Actually, Bruno's 'ridiculous' answer may be among the best clues we have as to the nature of the Snark/Boojum. As noted, Bruno's use of language is often crazy-seeming but crypto-logical. Consider Bruno's Lessons:

Sylvie was arranging some letters on a board—
E-V-I-L.

"Now, Bruno," she said, "what does that spell?"

Bruno looked at it, in solemn silence, for a minute. "I know what it doesn't spell!" he said at last.

"That's no good," said Sylvie. "What does it spell?"

Bruno took another look at the mysterious letters. "Why, it's 'LIVE' backwards!" he exclaimed.

And then, just in case the reader missed it, the narrator comments: "*(I thought it was, indeed.)*" To wit, living backwards is "living the wrong way," and that's a pretty good definition of what evil is.

I think that the "thing" Bruno refers to in saying "*the thing what wrenches people out of their boots*" is a helpmate/woman/wife.

I suspect Sylvie's analysis, while logical, is not quite on point. To be sure, boojum and bootjack are audible garbles, but isn't this Carrollian cover for the clue being offered? Consider Bruno's Revenge:

> *. . . [the narrator] cried. "Don't you know that's revenge? And revenge is a wicked, cruel, dangerous thing!"*
>
> *"River-edge?" said Bruno. "What a funny word! I suppose oo call it cruel and dangerous 'cause, if oo wented too far and tumbleded in, oo'd get drowneded."*
>
> *"No, not river-edge," I explained: "revenge" (saying the word very slowly). But I couldn't help thinking that Bruno's explanation did very well for either word.*

And ditto, *I* ca'n't help but think that Bruno's explanation "*the thing what wrenches people out of their boots*" does very well for either Boojum or Bootjack.

I hasten to note that there were nineteenth-century bootjacks designed to look like a woman—playing on the idea that an obliging woman is prototypically "the thing what wrenches people out of their boots." And finally, Bruno's saucy retort about being, "welly tight in" is likely a pun, as Wellies were boots designed to be especially tight-fitting, even waterproof.

Chapter 25, the final chapter, begins with a rapid transition from Elfland back to England:

> *The sound of kicking, or knocking, grew louder every moment: and at last a door opened somewhere near us. "Did you say 'come in!' Sir?" my landlady asked timidly.*
>
> *"Oh yes, come in!" I replied. "What's the matter?"*
>
> *"A note has just been left for you, Sir, by the baker's boy. He said he was passing the Hall, and they asked him to come round and leave it here."*
>
> *The note contained five words only. "Please come at once. Muriel."*

Imagine that, the Baker's boy left a note ... again, not a coincidence, a choice! I suggest the Baker got married nineteen years ago, and now he has a boy. It could have been the carpenter's son, or the chandler's child, or the chimneysweep's boy. But Carroll's pen chose the ***baker***'s boy to send this message to the narrator!

Upon arriving at the Hall, the narrator immediately sees things that cause him to believe Muriel has acted ***disgracefully*** towards her husband. In his mind, he coldly reprimands her, quoting Hamlet's "The funeral baked meats / Did coldly furnish forth the marriage tables" over and over to himself.[4] Though he says nothing to her, he feels certain his face cannot conceal his contempt.

Again, recall Proverbs 12:4: "A worthy woman is the crown of her husband, but a disgraceful wife is as rottenness in his bones."

Muriel quickly assures the narrator that all is well and she has great news to share. The narrator just as quickly realizes her truthfulness, saying to himself, "*How cruelly I was misjudging her!*" In a few short, informative paragraphs, his most rewarding and joyous visit at the Hall comes to a soul-warming close.

> *So, in the gathering twilight, I paced slowly homewards, in a tumultuous whirl of happy thoughts: my heart seemed full, and running over, with joy and thankfulness: all that I had so fervently longed for, and prayed for, seemed now to have come to pass. And though I reproached myself, bitterly, for the unworthy suspicion I had for one moment harboured against the true-hearted Lady Muriel, I took comfort in knowing it had only been a passing thought.*

To paraphrase: all of him was Bonhommie, and what wasn't Bonhommie, was Rumination. Is this mere coincidence that on the last pages of this saga, the Boojum and the Baker's boy, Bone-disease and a disgraceful wife are all topics newly introduced into the text? We know the Old Professor was mulling over the Boojum and a lesson to be learned from it. Meanwhile, the old bachelor narrator was bitterly reproaching himself for doubting that Muriel was a worthy wife. It makes one wonder if, and on what, ***Ludovicus Carolus Senectus*** might have been ruminating?

In the final scene, the narrator bounds up the steps to his home as buoyantly as Bruno. He sees a new kind of light streaming in from a window he had never noticed before. The light gives him a strange, new, dreamy

sensation, and he sees Sylvie, Bruno, and their father, the King, who asks,

> *"Have you the Jewel still, my child?" the old man was saying.*
>
> *"Oh, yes!" Sylvie exclaimed with unusual eagerness. . . .*
>
> *"Why, this is the other Jewel!" cried Bruno. "Don't you remember, Sylvie? The one you didn't choose!"*
>
> *Sylvie took it from him, with a puzzled look, and held it, now up to the light, now down. "It's blue, one way," she said softly to herself, "and it's red, the other way! Why, I thought there were two of them—Father!" she suddenly exclaimed, laying the Jewel once more in his hand, "I do believe it was the same Jewel all the time!" . . .*
>
> *"SYLVIE WILL LOVE ALL—ALL WILL LOVE SYLVIE," Bruno murmured, raising himself on tiptoe to kiss the 'little red star.' "And when you look at it, it's red and fierce like the sun—and, when you look through it, it's gentle and blue like the sky!"*
>
> *"God's own sky," Sylvie said, dreamily.*
>
> *"God's own sky," the little fellow repeated, as they stood, lovingly clinging together, and looking out into the night. "But oh, Sylvie, what makes the sky such a* darling *blue?"*
>
> *Sylvie's sweet lips shaped themselves to reply, but her voice sounded faint and very far away. The vision was fast slipping from my eager gaze: but it seemed to me, in that last bewildering moment, that not Sylvie but an angel was looking out through those trustful brown eyes, and that not Sylvie's but an angel's voice was whispering,*
>
> "It is Love."

Finis coronat opus.[5] My exegesis makes clear why Carroll originally intended *The Hunting of the Snark* to be part of *Sylvie and Bruno*. Both have marriage as the A-plot line. And both have many more B-plot lines that show them to be more generally about love. We know Dodgson was a champion of animal rights, children's rights, and women's rights. They are all deserving of love. The love of the Butcher and the Beaver is not the product of my eisegesis. The reason the sky is blue? That noble emotion Love! 1 John 4:8 says, "Whoever does not love does not know God, because God is love." For Douglas Adams, the meaning of life, the universe, and everything is 42. For Charles Dodgson, it is love, it is love, it is love.

Three questions (suggested in the opening of Part I):

1) What does a Boojum look like?

Henry Holiday wrote:

> One of the first three [illustrations] I had to do was the disappearance of the Baker, and I not unnaturally invented a Boojum. Mr. Dodgson wrote that it was a delightful monster, but that it was inadmissible. All his descriptions of the Boojum were quite unimaginable, and he wanted the creature to remain so. I assented, of course, though reluctant to dismiss what I am still confident is an accurate representation. I hope that some future Darwin in a new *Beagle* will find the beast, or its remains; if he does, I know he will confirm my drawing."[6]

I think not. Because I think I found the beast, and I think I know why Dodgson dissembled whenever questioned about the Snark; why he was adamant that it could not be depicted; and what one looks like. We know that among "the pictures that hung in Dodgson's rooms [at Christ Church] were [...] one or two stock engravings, such as *Samuel*."[7] Considering Dodgson's tastes and recalling that some Snarks have *feathers, and bite*, while others *have whiskers, and scratch,* I present on the following page a couple of other works by Sir Joshua Reynolds that are fine candidates for what a Snark looks like.

In 1788, Joseph Collyer made an engraving of Reynolds's ***Felina*** and printed it with a verse inscription:

> "Fond maid this thy furry care,
> An emblem of thyself survey; —
> Pleasing and pleas'd, congenial pair,
> Both young, and innocently gay!
> The hand of time shall change you quite: —
> Some trembling MOUSE, some sighing SWAIN,
> Shall spring a source of new delight;
> The pleasure yours, but theirs the pain."

Actually, I believe Henry Holiday *did* make an exceptional likeness of what a Boojum and a Snark look like (p. 16)!

His Aspasia is also a particularly apt choice for a Boojum, a jewel of a woman, admired for her beauty and even more for her intellect and character.[8] The kind of a woman that could make one vanish, *if ever [one] meets [her], that day, in a moment (of this I am sure).*[9]

2) Is the Snark/Boojum an indescribably frightening creature?

Seriously? I have two answers: 1) NO! and 2) NO WAY!!!

First, in the theory I have just espoused, the Snark is a woman, perhaps your run-of-the-mill, sometimes quarrelsome, nag of a wife (not exactly a monster), and the Boojum is a kind and beautiful bud of a girl who has

Sir Joshua Reynolds, Robinetta *(1786) and* Felina with a Kitten *(1788).*

Henry Holiday,
Aspasia on the Pnyx *(1888)*

bloomed into a jewel of a woman who makes an earthly paradise of wedded bliss—or as that little girl (or Bruno) might say, BOOJUM'd into a woman.

Second, ignore my theory completely. Regardless of *any* theory, we have all been foolish as to the nature of the Vanishing!!!

Flannery O'Connor wrote, "Belief is the engine that makes perception operate."[10] Jamie Holmes's research shows, "Our expectations and assumptions—whether generous or hopeful, pitiless or woebegone—constantly bend and even warp the world we see. . . . We're endlessly reducing ambiguity to certainty and in general, the system works well."[11] Of course, that implies that sometimes the system doesn't work. Clearly expectations and assumptions were something Carroll knew how to manipulate. How else could he have managed to convince people the Boojum was a monster for all these years?

It was a setup! Focus on the *Vanishing*!!!!! This is *exactly* how *I* want to go: in the midst of my laughter and glee, softly and suddenly, vanishing away. No pain, no

anticipation of my demise, no corpse for my loved ones to mourn!!! I can't see the Boojum as a monster. On the contrary, it seems to be the cure for existential angst![12]

3) Is *The Hunting of the Snark* far more comic than tragic?

Yes, for us. But not for Carroll.

Taking *his* word for it, Dodgson's final answer as to what the Snark was conforms to my theory and suggests it was his life's great personal tragedy and ongoing agony!

In 1897, the year before his death, he wrote:

> In answer to your question, 'What did you mean the Snark was?' will you tell your friend that I meant that the Snark was a ***Boojum***. I trust that she and you will now feel quite satisfied and happy.
>
> To the best of my recollection, I had no other meaning in my mind, when I wrote it: but people have since tried to find the meanings in it. The one I like best (which I think is partly my own) is that it may be taken as an Allegory for the Pursuit of Happiness. The characteristic 'ambition' works well into this theory—and also its fondness for bathing-machines, as indicating that the pursuer of happiness, when he has exhausted all other devices, betakes himself, as a last and desperate resource, to some such wretched watering-place as Eastbourne, and hopes to find, in the tedious and depressing society of the daughters of mistresses of boarding-schools, the happiness he has failed to find elsewhere. [13]

I think Dodgson spent much of his life hunting for his Sylvie-cum-Muriel, because . . . well, "this is a man's world. / But it wouldn't be nothing, nothing, not one little thing, / without a woman or a girl."

Endnotes

[1] "It was in 1873 that [Carroll] composed the first draft of the final paragraph of *Sylvie and Bruno Concluded*, thereby establishing his whimsical tendency to begin his work at the end. In his nonsense poem *The Hunting of the Snark*, he began with the last line, "For the Snark was a boojum, you see," and built the whole poem around it. Begun in 1874, this poem was originally intended for inclusion in *Sylvie and Bruno*; but as the realization dawned on him that the book would take much longer to finish than he had at first envisaged, he decided to go ahead and publish it separately." – Anne Clark Amor, "A New Kind of Novel: The *Sylvie and Bruno* Books," the Introduction to *An Annotated International Bibliography of Lewis Carroll's* Sylvie and Bruno *Books*, Byron W. Sewell and Clare Imholtz, editors (Oak Knoll Press and The British Library, 2008).

In "The Snark's Significance," published in *The Academy*, Jan. 29, 1898, p. 129, Henry Holiday states, "Mr. Dodgson decided to publish it at once as an independent work, without waiting for *Sylvie and Bruno*, of which it was to have formed a feature."

[2] The novel itself in the original edition of *Sylvie and Bruno* (Macmillan, 1889) was 395 pages; *Sylvie and Bruno Concluded* (Macmillan, 1893), 411 pages.

[3] Bonhomie, defined as "good-natured, easy friendliness," derives from the French bonhomme, which perhaps justifies Carroll's orthography.

[4] *Hamlet*, Act 1, Scene 2, lines 187–188.

[5] "The end crowns the work." – traditionally attributed to Ovid.

[6] "The Snark's Significance," p. 128.

[7] Hudson, Derek, *Lewis Carroll: An Illustrated Biography* (Constable, 1976), p. 146. It is referring to Sir Joshua Reynolds's *The Infant Samuel* (c. 1776).

[8] Aspasia's charm and beauty were reported to be irresistible; her intellect was likewise the object of legend. She rose to the top of Athenian society and became the consort of Pericles, the city's leader at the height of its power and prestige. Pericles was unable to marry her according to Athenian law because she was *ξένος* (xenos, not a member of the community; she was from Miletus). But Pericles took her into his house, had a son by her, and presented her to all as his spouse.

The scroll in Aspasia's hand is possibly Pericles' Funeral Oration, a speech some Greeks (e.g., Plato) suggested she wrote. According to *The Oxford Classical Dictionary*, Aspasia was a "contributor to learning in Athens, [who] boldly surpassed the limited expectations for women by establishing a renowned girls' school and a popular salon. She lived free of female seclusion and conducted herself like a male intellectual while expounding on current events, philosophy, and rhetoric. Her fans included Socrates and his followers, Plato, Cicero, Xenophon, and Athenaeus."

As Holiday explains in his *Reminiscences* (Heinemann, 1914), "I began an Athenian picture . . . representing Aspasia reclining on a stone seat on the Pnyx, contemplating the recently completed buildings on the Acropolis with a young girl companion seated at her feet." The Pnyx is the hill southwest of the Acropolis that was the official meeting place of the Athenian democratic assembly.

[9] Quoting Fit the Third

[10] O'Connor, Flannery, "On Her Own Work," *Mystery and Manners: Occasional Prose* (Farrar, Straus & Giroux, 1969), p. 107.

[11] Holmes, Jamie (2015) *Nonsense: The Power of Not Knowing* (Crown, 2015), p. 27.

[12] If you have 17 minutes to spare, may I recommend you watch the TED talk by Anil Kumar Seth, "Your Brain Hallucinates Your Conscious Reality"?

[13] Letter to Mary "May" Barber dated January 12, 1897, from *A Selection from the Letters of Lewis Carroll (The Rev. Charles Lutwidge Dodgson) to His Child Friends*, Evelyn Hatch, ed. (Macmillan, 1933), p. 245.

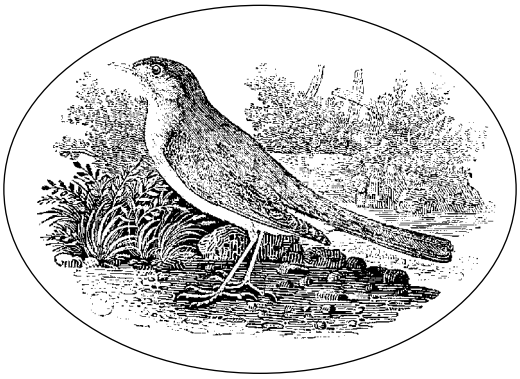
The Jabberwock & the Nightingale

Translating "Jabberwocky" into Arabic

WAEL AL-MAHDI

Being a bookworm from childhood, naturally I have snapshots from *Alice's Adventures in Wonderland* nestled permanently in my psyche. I forget the sources of these images now. Perhaps film, animation, or John Tenniel's striking illustrations? But I cannot forget the scene where Alice suddenly grows bigger then shrinks, a scene that always left me uneasy. The Caterpillar smoking a hookah and the Cheshire Cat with its malicious smile are to me abiding representations of the trickster archetype. The staying power of these scenes is hardly surprising, coming as they do from a work overflowing with memorable images and a tension that compels readers to continue on their psychically perilous journey.

My familiarity with Lewis Carroll eventually led me in late adolescence to the delightful nonsense poem "Jabberwocky." I found repeated joy in its newly minted words as well as its irreverent narrative. This very English and Victorian poem evoked—and intertwined in my mind with—a well-known example of whimsical poetry in Arabic, namely "Ṣawtu Ṣafīru l-Bulbuli" (The Sound of the Singing of the Nightingale), apocryphally attributed to Al-Aṣmaʿī, a ninth-century polymath and Arabic grammarian. Modern critics point out that the poem is too technically flawed (bad prosody, God forbid!) to have been written by an accomplished scholar like Al-Aṣmaʿī, and that the poet was not a contemporary of the Abbāsid caliph who features in the story.



In any case, legend has it that the Abbāsid Caliph Abū Jaʿfar al-Manṣūr had a powerful memory for poetry. When a poet presented a new work, seeking appreciation and perhaps a financial reward, the caliph would memorize the poem after hearing it a single time and recite it back to the poet. One of the caliph's slaves had the ability to memorize a poem after listening to it twice; he too would recite the poem back to the poet. Finally, the caliph had a female slave who could memorize a poem after three readings, and she in turn would recite the poem. Thus the caliph would claim that the poem was not original work and would deny the poet financial support. The story goes that this subterfuge disrupted the traditional patronage system and impoverished many poets.

Eventually Al-Aṣmaʿī took it upon himself to defend the cause of the poets. Recognizing that trickery was being employed, he decided to create a poem so morphologically unusual that it would stump the caliph and his literary henchpeople. The poem reads like a parody of the excessively flowery love poetry popular during that era. It describes the comedic scene of an overconfident poet trying to win the affections of a young man or woman with little success. Either interpretation is possible, for the poem's third-person masculine pronoun may refer to a male or female lover (when the masculine pronoun refers to a female in Arabic poetry, the phenomenon is known as *tadhkīru l-muʾannath*, masculinization of the feminine). Additionally, romantic and sensual relationships between older and younger men were not unknown in Baghdād at that time, as is amply demonstrated in the poetry of the ninth-century Persian-Arab poet Abu Nuwās.

It is said that when Al-Aṣmaʿī presented his unusual verses, the caliph and his slaves found them impossible to memorize. Finally, the caliph relented and reinstituted the time-honored patronage system. No less a dénouement can be expected from this traditional trope, beloved of medieval readers, in which the verbally gifted underdog succeeds in standing up to absolute power through the effect of words alone. What is surprising is that power allows itself to be convinced by a clever verbal device, perhaps as a mechanism for responding to grievances and keeping discontent in check. Another example of this genre in Arabic literature is the story of Bahlūl, a judge and scholar who feigned insanity to avoid persecution by the Abbāsid authorities. By doing so, he managed to speak truth to power without coming to grief.

AL-AṢMAʿĪ'S NIGHTINGALE

In order to gain a sense of the language and style of Al-Aṣmaʿī's misattributed poem, let us explore a few verses from *Ṣawtu Ṣafîru l-Bulbuli*:

Fa kam fa kam tayyamnī / Ghuzayyilun ʿuqayqili
How much, how much, did he make me fall in love / (he being) a little flirt, a cunning flirt?

The repeated alliteration, presumably intended to tax the memory of the three listeners, is not deployed by chance but makes sense within the perimeters of Arabic grammar and morphology. Here it is apparent in the phrase *fa kam fa kam* and occurs frequently throughout the poem. The geminated *y* in the verb *tayyamnī* corresponds to the geminated *y* in the diminutive *ghuzayyil*. Interestingly, *ghuzayyil* is derived from the verbal root *ghazala*, which means "to flirt" as well as "to spin yarn," apparently because flirting requires a lot of spin. A second diminutive, *ʿuqayqili*, repeats the *y* a sixth time and creates a plosive effect by doubling the velar *q* sound. Let us explore further:

Fa qāla bas basbastanī! / Fa lam yajud bil-qubali
Then he said, "Enough, you have given me enough kisses." Therefore he didn't grant me any kisses.

The first *bas* (*enough!*) happens to be a rare case of a Persian-descended colloquial Arabic expression occurring in a Classical Arabic text. To my mind, "The Singing of the Nightingale" has a clear colloquial substrate, especially in instances where classical prosody and case endings are ignored. The following duplicated syllables form the stem of the quadriconsonantal verb *basbasa*, a relatively uncommon verb-form in Arabic which usually connotes *emphasis*, *affect*, or in this case, *excess*. Duplication is a common semantic device in many languages. The meaning immediately gleaned from *basbasa* is of excess or repeated kissing (compare *bāsa* "to kiss," which describes a singulative action). Alternatively, the verb may be based on the exclamation *bas*, or may be a combination of both *bas* and *bāsa*, "enough" and "to kiss." In any case, the lover seems to be annoyed by the excessive attention and thus punishes the forlorn poet by withholding precious kisses.

Wal-ʿūdu dan dandana lī / Waṭ-ṭablu ṭab ṭabbala lī
And the oud went *dan dan* to me / and the drum went *tab tab* to me

This verse shows some laziness on the part of the poet, who repeatedly uses the pronominal preposition *lī* "to me, for me" as a facile rhyme to conclude several verses in the poem, as he did in both of the hemistiches above. Here both verbs imitate instrument sounds, by turning the onomatopoeic syllables *dan* and *ṭab* into the verbs *dandana* and *ṭabbala*. The second verb also coincides with the Arabic word for drum (*ṭabl*). We may translate these verses: *and the oud dandanned, and the drum drum-drummed*. Not an impossible rendering, given the penchant of English for turning inert nouns into effective verbs.

From the above, it becomes clear how these unconventional Arabic verses intersect in language and spirit with Carroll's *Jabberwocky*.

CARROLL'S JABBERWOCK

In 2010, after an Internet search suggested there were no readily available Arabic translations of "Jabberwocky," I decided to undertake the beamish deed myself. (Many years later I discovered that there were two Arabic translations of *Through the Looking-Glass*, both in combined editions with *Wonderland*. The first, which I have not been able to examine, was published in Lebanon in 1983. The second, an "adaptation" from 2013, contains a colloquial Egyptian Arabic translation of "Jabberwocky," as I have been told by a friend who owns a copy.) I've worked in English and Arabic translation since the year 2000 and have translated commercial, psychological, and religious texts, including Carl Jung's *Seven Sermons to the Dead* (as yet unpublished) and the scriptures of Won Buddhism, released on the centennial anniversary of the founder's death.

In 2023, I wrote a second, improved version of "Jabberwocky" in Arabic, based on my 2010 translation. My intention was not to produce a literal translation, as such a pedestrian translation would be unreadable and would do no justice to Carroll's work or to the potential of the Arabic language. Inspired by Carroll's thoughts and Al-Aṣmaʿī's precedent, I hoped to produce a lighthearted and sufficiently faithful rendering of "Jabberwocky," packaged in correct Arabic rhyme and prosody. While directly mapping onto the original, the translation took liberties with the choice and meanings of some words and the order of some phrases, the better to create natural-sounding verse readily relatable to the native Arabic ear. I will attempt to explain some of the thought processes behind the resulting translation. The following comments are not definitive by any means; the newly coined words, with their consonantal augments and reduplicated syllables, may conjure different images for different readers, but they all may profit from these explanations as a starting point to gain a sense of the spirit and direction of the Arabic text.

BETWEEN THE LINES

Al-Malḥamatu l-Jabarwaqīyah
(The Jabberwockian Epic)

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

Jarādhilu l-wābi ḍuḥā جراذلُ الوابي ضحى
Tadarbaḥat tadarbuḥā تدربحت تدربُحا
Mufarfirun tanaḥnaḥā مُفرفرٌ تَنَحنَحا
Wa burburun tafaḥfaḥā وبُربُرٌ تَفَحفَحا

Jarādhil is the plural of *jurdhul* or possibly *jurdhūl*, a modification of *jurdh* (rat, inspired by *rath* in the second verse) with an invented paragogic *-ul* connoting playfulness (of the creature itself, its loving to gyre and gimble). *Al-wābī* here is directly inspired by English *wabe*, substituting a *b* for *d* in Arabic *al-wādī* (the valley). Note that *al-* (also: *at-, aṭ-, ad-, aḍ-, as-, aṣ-, ar-*, etc.) and its elided versions *l-* (and elided forms with other consonants) represent the Arabic definite article.

The verb *tadarbaḥā* (to tumble, fall and roll, bounce downwards) is a four-consonant Arabic verb, many of which happen to express gross movement. This verb in particular has a humorous connotation. *Mufarfir* refers to a creature that likes to spin and gyrate, already alluded to in the original with *gyre*, *gimble*, and *borogove* with its alliterative round vowels. The verbs *tanaḥnaḥā* and *tafaḥfaḥā* fit in with the pattern of earlier *tadarbaḥā*.

Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!

Iḥdhariri l-Jabarwaqā اِحذرَرِ الجبروقا
Wa fakkahū l-muṭarṭiqā! وفكّه المُطَرطِقا!
Waḥdhar ṭuyayri l-jubjubi واحذر طُييرَ الجُبجُبِ
Wa ghanḍaban muzandiqā! وغنضباً مُزندقا

The initial verb is a lengthened version of the normal form *iḥdhar* (beware), with the reduplicated syllable *-iri*. The eponymous character Jabberwock is rendered *Jabarwaq*, here appearing with an accusative final vowel. In addition to being directly calqued after the original, *Jabarwaq* has the advantage of incorporating an initial *jabar*, from a real Arabic root related to *force, compulsion* (e.g., *ijbār* means "coercion, duress," and *jabr* means "fate, predetermination"). Paradoxically, this root also contains the idea of *repair, reconstitution, compensation* (as in *al-jabr*, literally "bone-setting," from which English received its word *algebra*). The second syllable, *waq*, is evocative of the "wackiness," just to carry over the *waq* of the legendary Wāqwāq Islands, an imaginary land with readily available women and fruit. It is my opinion that all of these ideas will swarm in the mind of an Arabic speaker who reads these words, creating a peculiar effect cognate to, but ultimately distinct from, the original.

The adjective *muṭarṭiq*, based on the verb *ṭaraqa* (to hammer, to knock) with its repeated emphatic plosive *ṭ* and its final velar *q*, describes a jaw that *snaps*, *hammers*, *clicks*. Jubjub has a ready equivalent in *jubjub*, which I would argue sounds more Arabic, and also more Persian and Turkish (perhaps as *cübcüb*), than English. Indeed, Martin Gardner's *The Annotated Hunting of the Snark* (2006) notes the similarity of *Jubjub* to *bulbul*, the Perso-Arabic word for *nightingale*, a favorite image in Victorian poetry. Further, through an interestingly literary synchronicity, the bulbul figures in the title of Al-Aṣmaʿī's poem mentioned above, *The Sound of the Singing of the Nightingale*.

The Bandersnatch is rendered with a coinage that inserts an *n* in the root *ghaḍab* (anger, wrath), producing *ghanḍab*, in which *-and-* and *-b-* recall the original word. The agentive adjective *muzandiq* is derived from the Perso-Arabic *zindīq*, a potent Middle Persian term which historically referred to Manichaeans, apostates, and the generally unorthodox. In modern times, it is mostly used humorously between literary-minded friends—except when it isn't.

He took his vorpal sword in hand:
Long time the manxome foe he sought—
So rested he by the Tumtum tree,
And stood awhile in thought.

Qullida sayfa l-fanṣalā قُلّد سيفَ الفَنصلى
Yurīdu ṣayda l-ʿanḍalā يريدُ صيدَ العَنضلى
Fī fayyi nakhli ṭ-ṭumṭumi في فيّ نخلِ الطُمطُمِ
Muttaʾikan mustaʾmilā متكئً مستأملا

Fayṣal is among the many epithets of the sword in Arabic, probably related to the verbal *faṣal* (to separate, to decide). Whence I derived *fanṣalā*, with a modifying nasal and augmenting final vowel, to render *vorpal*. To produce an equivalent of *manxome foe*, the same modifications were applied to the root *ʿaḍal*, which covers several meanings, including *problematic*, *complicated*, *intractable*, *brawny*, and *muscular*. All in all, a physically and psychologically taxing enemy.

Like *Jubjub*, *Tumtum* naturally lends itself to Arabic phonology, giving us *nakhli ṭ-ṭumṭum*, which also evokes *ṭamāṭim* (tomatoes). Moreover, the geminate syllables have a droll effect on the native Arabic ear. *Nakhl* is collective of *nakhlah*, a palm tree, naturally. *Muttaʾik* means "leaning, reclining," while *mustaʾmilā* is a regular derivation of the verb *taʾamalla*, "to meditate, to think deeply."

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

Wa baynamā taʾammalā وبينما تأملا
Jabarwaqan taḥanqalā جَبَروقٌ تحنقلا!
ʿAynāhu jamrun ghalghalā عيناه جمرٌ غلغلا
Fil-ghābi yasʿā barbalā! في الغابِ يسعى بَربَلا!

In the Arabic, the description of the Jabberwock's approach occurs in the second line, while the flaming eyes are mentioned in the third line. In contrast to "whiffle," the verb *taḥanqalā* describes heavy, lumbering movement, in keeping with the Jabberwock's size in a wooded area. His eyes (*ʿaynāhu*) are a couple of coals (*jamr*). *Ghalghal* is a coined verb that alchemically merges *ghalā*, "to boil, to bubble up" with *ghill*, "ill-will, deep hatred" and with *qalā*, "to detest." Jungle or forest is *ghāb*, while the verb *yasʿā* connotes effort, intent, and speed. *Burble* is rendered as the coined adverb *barbalā*, which in Arabic is naturally evocative of the sound that Carroll probably intended to convey.

One, two! One, two! and through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

Qaṭaʿ qaṭā ḍarab ḍarā	قطع قطا ضرب ضرا
Asqaṭahū mujandalā!	أسقطه مُجَندلاً!
Bi raʾsihi taqahqarā	برأسِه تقهقرا
Mubakhtiran muharwilā	مُبختِراً مُهرولاً

While *qaṭaʿ* is a verb meaning "he sliced," *qaṭā* is a coined echo word adding emphasis to the verb. The same is the case of *ḍarab ḍarā*, where the verb means "he struck." The result is that the Jabberwock is now *mujandal*, a classical Arabic word meaning "struck down in a heap," especially after battle. The root *jandala* is a nasalized version of *jadala*, related to the meaning "complication, knotting, debate, controversy." As can be seen, most abstract Arabic words have root antecedents that describe physical states or processes. In the final line, *muharwil* means "jogging, walking rapidly."

And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

Yā man qatalta l-Jarwaqā	يا من قتلتَ الجروقا!
Wulaylidī l-munbathiqā	وُليلدي المنبثقا!
Arāhū yawman ʿabqarā	أراهُ يوماً عبقرا
Aqūluhā muḍarḥiqā	أقولها مُضرحِقا!

Jabarwaq is here syncopated to *Jarwaq*, by force of prosodic necessity. *Boy* is rendered as the trisyllabic *wulaylid*, based on the usual *wulayd*, the diminutive of *walad*, "son, boy, child"; the diminutive here conveys affection. *Frabjous* day is expressed with the adjective *ʿabqar*, based on *ʿabqarīy*, meaning "genius, singular." Think of the adjective *genial* in English and also in Spanish, where it means *cool, splendid*. Interestingly, ʿAbqar is a valley in the Arabian Peninsula where the poetic jinn were said to live, inspiring elect men and women to become poets. As in other cultures, inspiration was seen as extrapersonal, coming from beyond the individual ego. This detail ties in neatly with the Latin *genius*, describing the guiding spirits of people or places. As if the Arabic "Jabberwocky" weren't already full of arcane mythological references!

Chortle is well known as a Carrollian neologism that has entered common usage. It combines *chuckle* and *snort*, itself a chortleworthy image. The coined Arabic equivalent *muḍarḥiq* is an active participle of the coined verb *ḍarḥaqa*, based on *ḍaḥika* (to laugh). The verb is augmented with a snorted *r*, reminiscent of the *r* in *chortle*. The final *q* in *ḍarḥaq* may be seen or heard as a nod to the Hebrew cognate of the Arabic verb *ḍaḥik*, namely קחַשׂ *tsaḥaq*, historically pronounced with a final emphatic.

RHYME AND REASON

The rhyme scheme of the Arabic translation is AAAA, BBCB, DDED, FFGF, HIHI, JJKJ, AAAA. The meter, according to traditional Arabic prosody, is syncopated *rajaz*.

A LANGUAGE SUITED FOR "JABBERWOCKY"

Semitic languages such as Arabic, Hebrew, and Aramaic form words in a very different manner than the Indo-European language family, to which English belongs. While Indo-European languages use prefixes and suffixes to create new words, Arabic has roots commonly consisting of three consonants—or, less commonly, four consonants—which cover a general field of meaning. In order to derive words, these roots are cast into specific molds or patterns of vowels, which in some cases are augmented with one or two initial consonants. These vowel-patterns determine the shape, grammatical role, and meaning of the bare roots. For example, the consonant root /*k t b*/ refers to the general idea of writing. When the consonants are "fleshed out" with the vowel pattern *CiCāC* (where C = consonant), we get *kitāb*, book. Other vowel patterns produce other words like:

kataba he wrote
kattaba he wrote intensely, he caused another to write
kātabat she corresponded
kātib writer
kutayyib small book, booklet
maktūb written text, letter
istaktaba he dictated
maktab office, place of writing
maktabah library

Note that in the last four examples, the vowel patterns are complemented with initial consonants (*m-*, *ist-*), thus creating more derivational possibilities.

This Semitic morphological trait is a powerful tool in poetry. Because words are internally flexible, and because of the expansive conjugational and derivational systems, a mindful poet has a large array of possibilities to choose from when trying to conform words to rhyme and meter. From the above, we can see some examples of this quality pressed into use:

Portmanteau Words

Coined *Jabarwaq* from *jabar*, related to force and coercion, and *waq*, an onomatopoeic syllable historically associated with the Wāqwāq Islands.

Nasalization of Roots

Natural Arabic *jandala* "to strike down someone, especially in battle," from *jadala*, with meanings related to complication and knotting. Coined examples include *ghanḍab* (Bandersnatch) from *ghaḍab*, "anger, wrath," and *fanṣal* (vorpal sword) from *fayṣal*, a sword epithet, itself from *faṣala,* "to separate, to sever."

Rhotacized Roots

Arabic roots with either an added or repeated *r*-sound (hence the Greek term *rhotacized*) have often been observed to connote movement, rapidity, or circular motion. Examples include coined *mufarfir,* "borogove," and *burbur*, "rath." Rhotacized verbs include natural Arabic *taqahqara*, "to fall back," and coined *ḍarḥaqa*, "to chortle."

Four-consonant Roots

Although less frequent than the usual three-consonant roots in Arabic, these expanded roots can often be physically descriptive or emotionally charged. Examples include dialectical Arabic *tadarbaḥa* (from the root *darbaḥa*), "fall and roll"; coined Arabic *jurdhul*, "tove"; and Perso-Arabic *zindīq*, "Manichaean."

Duplicated Syllables or Consonants

Examples include *muṭarṭiqā*, with an additional *ṭ*, thus giving us a four-consonant verb. The imperative *iḥdhariri* has a reduplicated final *ri*, and *Jubjub* has a duplicated syllable.

Hypocorisms

Diminutives include *ṭuyayr*, "little bird," and the coined *wulaylid*, "little boy," with a duplicated *l*.

Roots Augmented with Consonants

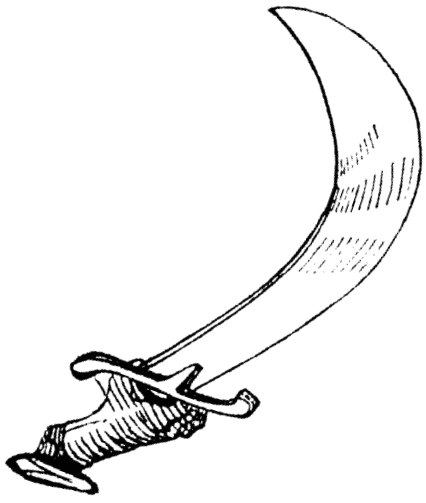
The verb *taʾamalla* naturally yields *istaʾmala*, with an initial *ist-* augment.

CONCLUSION

Translation is more than diving into dictionaries to find word equivalents. More often than not, words that are dictionary equivalents mask large differences in nuance and connotations. These in turn are based on complex cultural and historical factors. The image is further complicated by specific morphological and syntactical traits that are difficult to replicate in the target language. For example, Persian usually places its verbs at the end of sentences (and thus lines in poetry), creating a rhythmic effect impossible to render in a language with SVO (subject-verb-object) syntax, such as English or Arabic.

These layers of sense and structure are brought into relief in the case of "Jabberwocky," which adds a delightful layer of whimsical creativity. The whimsy itself is not gratuitous but creates an effect that highlights the general theme of the work and the scene of the poem. It is specifically this atmosphere that is challenging to recreate in translation. I hope, however, that the Arabic translation presented here was at least partially equal to the difficult task.

*Readers might recall "Tracking Down the Jabberwock" by Alan Martin, PhD (*KL *67:4, 2001), wherein he posits that the word "Jabberwock" comes from the Arabic* al-JABR W'Al-mu Qabalah*, and a follow-up letter from Matt Demakos (*KL *68:10).*



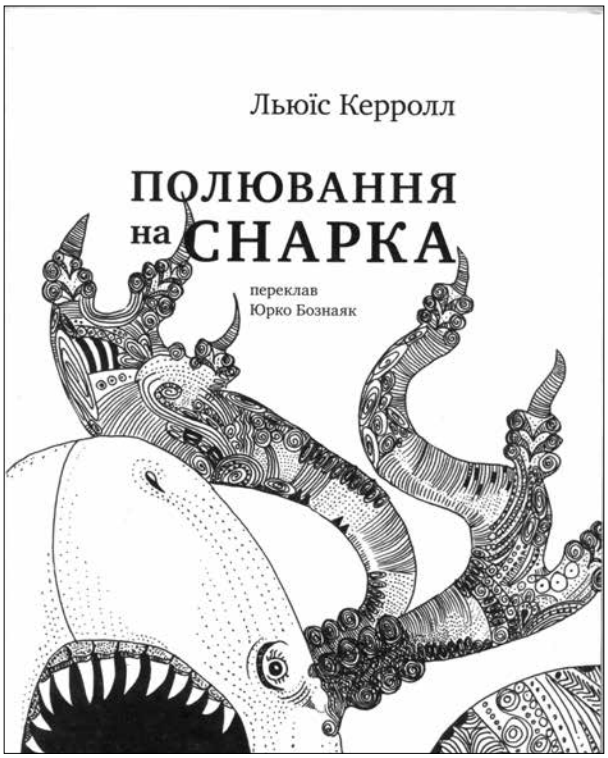
The First Ukrainian *Snark*

SERHIJ KAMYSHAN

Полювання на Снарк
Translated by Jurko Boznajak
Illustrated by Darija Lysenko-Brash
Laurus, 2018
ISBN: 978-617-7313-28-0

Of all the writings by Lewis Carroll, resplendent with intellectual sophistication and linguistic inventiveness, filled with hilarious humor and at the same time dark prophecies, the poem *The Hunting of the Snark*, which possesses all these qualities in a great degree, is a coveted—and very hard-to-achieve—prize for any translator in the world.

There are some formal requirements for the translation of this work, outstanding in terms of its absurdity (which follows from the text itself and which I will not dwell on here), but the main challenge, of course, remains the transfer of the meaning of all this nonsense.



It is unlikely that any of the *Snark*'s multiple translators into many languages managed to cope with this double task completely and flawlessly. Therefore, it would be useless to calculate all the successes and failures of the author of the reviewed—the first Ukrainian—translation, who is hidden under a transparent pseudonym, Jurko Boznajak. This pen-name is transparent since, first, the translator himself writes in the afterword that he chose this name *ad hoc* in order to comply with the formal principle of giving Snark hunters names that begin with the letter B (Ukrainian); and second, that the translator is not really hidden: his recognizable portrait is even placed in the book, so any connoisseur of Ukrainian poetry will immediately say that this is Jurko Pozajak. Note, Pozajak is also a pseudonym, but I will not reveal his true name for ethical reasons—especially since not all connoisseurs of Ukrainian poetry will recall it; the pen name is much better known to the public.

One can see right away that the translator only slightly modified his pen name, which still remained significant: "pozajak" in Ukrainian means "because," while "boznajak" is a generally accepted expressive colloquial contraction of the phrase "God knows how [*Boh znaje jak*]," which is quite consistent with the spirit of the poem. One should also note that the artist Darija Lysenko, who created the portrait of Boznajak and richly illustrated the entire book, also could not resist following the B-principle. She signed her self-portrait, placed among the portraits of the characters on the cover, "Lysenko-Brash" (meaning, in English, "brush").

In addition to the translation itself and abundant illustrations, the book contains a lot more: a preface, an afterword by the translator, an afterword by the illustrator, and a lot of footnotes. This brings it closer, perhaps, to an academic publication (although the result falls far short of Martin Gardner's exegesis *The Annotated Snark*). But that's not all! This book is bilingual. The English text is placed on the verso pages in parallel with the Ukrainian text, which rests on the recto ones. Moreover, the English text is provided with a dictionary of the lexemes that can cause difficulties for a reader who is not too experienced in the language. This already brings the book closer to a completely different genre: educational (abridged and not) publications of the Prosveshchenie (Moscow) and Dnipro (Kyiv) publishing houses of the 1950s–1980s, which introduced schoolchildren and college students to significant works of British and

American literature (I think Canadian and Australian too, but I am not sure). Although the commentator(s?) probably overdid it with this dictionary, there are words that are easy to find even in any dictionary: ***crew, skill, sailor, advice, silence,*** etc. It is worth noting that the dictionary is not given in general for the entire poem, but separately after each Fit. Thus, the reviewed book can serve as a guide for those who study English, although this reviewer is doubtful whether it is reasonable to start a language study with *The Hunting of the Snark*. Will not the very idea of language be distorted as a result? For more advanced students, of course, the knowledge of this poem, as an important part of Anglophone literary culture, is undoubtedly useful and indispensable.

The bilingual nature of the book allows us to immediately identify two cases of obvious deviations from the original: peering into the opposing (looking at each other) bilingual texts, we see where the number of stanzas of the translation exceeds the number of stanzas of the original in two cases, in Fits I and IV. However, the translator honestly admits this in his afterword and explains why he has deviated from the text.

Here he called the chapters (sections, parts) of the poem "songs," which is traditional, but not entirely correct. In the original, the subtitle "An Agony in Eight Fits" contains (as all fans of the *Snark* know) two ambi-

guities: *agony* means both deathly agony and desperate struggle, and *fit* is both an attack (illness) and a poem division. The Ukrainian translator coped with the first term skillfully, but not quite perfectly, in my opinion, replacing it with a portmanteau word in the spirit of Carroll, "poemagoniya." However, with the second word of the title, "fit," the Ukrainian language itself brilliantly helped the translator: Although the Slavic word "skaz" can mean the same as in Russian (i.e., an epic story, a folk ballad), it is rarely used in this meaning in Ukrainian, where its main meaning is "rabid" (as in the infectious disease called rabies).

Having gone through various issues concerning the text, this reviewer is forced to admit the limitations of his own ability to further analyze the actual translation, to account for its pros and cons in detail, or even to provide the most striking examples. Not feeling ready for this task, I note that, in general, the first Ukrainian *Snark* translation should be recognized as adequate and successful. This success was greatly facilitated by the Ukrai-

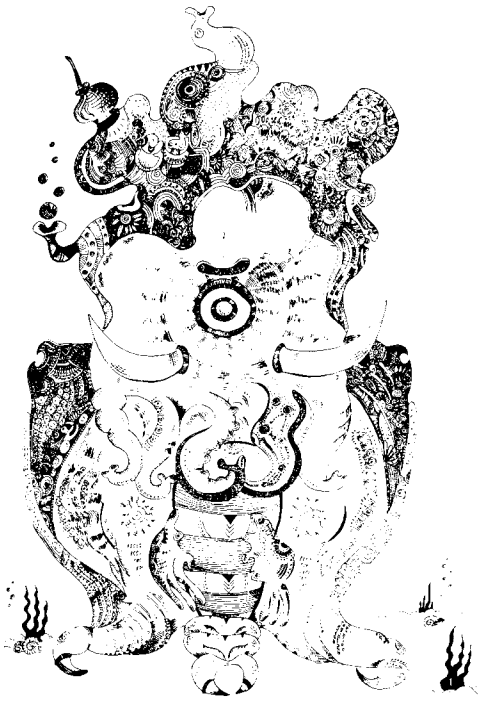
nian poetic tradition in its best "comical" (burlesque/travesty) examples, starting from the very beginning.

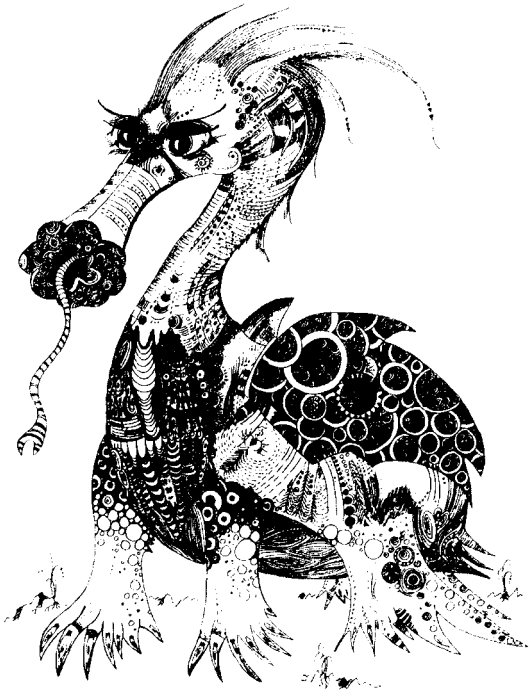
In fact, the very first text of modern Ukrainian literature was *Enejida* (1798), a travesty of Virgil's *Aeneid*, written ("refashioned," as the author said) by Ivan Kotljarevsjkyj (1780–1838). This heroic-comical, or mock-heroic, epic was echoed by a vast quantity of less talented authors, who were aware that this type of in literature is both easy to create (but only after Kotljarevsjkyj's pathfinding) and amusing to its readers. This genre was called "kotljarevshchyna" in the history of Ukrainian literature; while Kotljarevsjkyj's long poem was a masterpiece, poems of his epigones (apart from rare exceptions) were only weak imitations. Kotljarevsjkyj made considerable use of puns, spoonerisms, and macaronic language. In this, he had some predecessors

in the era of Ukrainian baroque (Klymentij Zynovijiv, Ivan Nekrashevych, and other, mostly anonymous, authors). The influence of Kotljarevsjkyj was not restricted to the untalented representatives of "kotljarevshchyna"; in its best features it may be traced in the writings of Stepan Rudansjkyj (1834–1873), some poems by Ivan Manzhura (1851–1893), and even in several verses by one of the most esteemed Ukrainian authors, Ivan Franko (1856–1916). Recently, modern writer Andrij Ljubka emphasized in an interview that laughter is the traditional Ukranian weapon, an instrument of self-defense: "When we cannot do anything against aggression, we begin to laugh, and this laughter instead of depression inspires us." He says that this role of laughter comes from Kotljarevsjkyj. Later, in the twentieth century, this literary tradition was continued by famous humorist Ostap Vyshnja. Today, one might also name our older contemporary Pavlo Hlazovyj, as well as Jevhen Dudar. Some of the younger generation of writers in this style were united in such literary groups as "Bu-Ba-Bu" and "The Lost Letter," to which Jurko Pozajak, alias Boznajak, belongs. As linguist Tanja Donij says in the preface to this edition, "It is hard to imagine who else could translate all these Carroll neologisms, amazing images, unexpected storylines, and denouements so stylistically successfully."

To add a final subjective commentary, this reviewer thinks the use of youth slang, and even sometimes criminal jargon, in this translation is somewhat unnecessary. Although, why not? The original is also not always stylistically neutral.

*[Connoisseurs of fine illustration should also note that Darija Lysenko's are some of the most spectacularly innovative in the Snarkian world. She has chosen not to depict any scenes at all, just portraits of the ten members of the crew (and herself and the translator!), and, as chapter openers, eight fantasies of what a Snark might look like, rendered in exquisitely rich detail reminiscent of the work of Ksenia Lavrova (*KL *110:39), only in black and white. Bravo for her! – Ed.]*





This article contains some of Darija Lysenko-Brash's ideas of what a Snark might look like.

The Great Engima: Adela S. and the First Polish Translation

DANUTA RADOMSKA-FILIPEK

The first Polish translation of *Alice in Wonderland* is like the Enigma, an encryption machine whose name comes from the Greek word αἴνιγμα, "riddle." In 1932, using permutation theory, a Polish team under the leadership of mathematician Marian Rejewski broke the German Enigma encryption code. But after 1939, the practical use of knowledge of the code was beyond the capabilities of that team, so the information was passed on to the English at Bletchley Park, where the Government Code and Cypher School was located, and a team of cryptologists worked to perfect the deciphering of German messages. (One of the most outstanding members of this team was Alan Turing, an English mathematician, computer scientist, logician, cryptanalyst, philosopher, and theoretical biologist. Thanks to Dr. Franziska Kohlt's recent webinar, we know that Alan Turing borrowed three books by Lewis Carroll from the School library: *Alice in Wonderland*, *Through the Looking-Glass*, and *The Game of Logic*.)

The following is the story of my search for the first Polish translation, *Przygody Alinki w krainie cudów*, and an explanation of why I associate the word "enigma" with the first translator.

A MYSTERIOUS YEAR

The article in *The Carrollian* about *Alice*'s first Japanese translations inspired me to write a similar article about Polish translations.[1] Both the first Polish *Alice in Wonderland* and its translator turned out to be great puzzles. The year was 2002, and Wikipedia had just launched; if you wanted to learn anything, you had to personally check in libraries or write and call people who had knowledge. Additionally, the topic of the first Polish translation turned out to be confusing because some pieces of information on the subject were contradictory, as some examples show:

The venerable *Wielka Encyklopedia Powszechna* referred to the incorrect year of publication: "the Polish edition of 1927." [2]

In 1955, *Alice in Wonderland* was translated by Antoni Marianowicz, the third translator. This has been the best version for kids so far. By 2002, Marianowicz's book had ten editions. In the introduction to the first edition, addressed to young readers, the previous two Polish translations of *Alice* and their translators are not mentioned. However, in the fourth edition, from 1988, we can read in the Introduction: "The first Polish edition was published in 1927." The translator's name is not mentioned. That same (mis)information was repeated in a beautiful edition with illustrations by Gosia Mosz in 2005.[3]

It seemed that more information could be found in a scholarly work on children's literature,[4] which said, "the first Polish translation of *Alice in Wonderland*, made by Maria Morawska (1910), did not leave a lasting mark despite Antoni Lange's contribution to the Polonization of the verse inserts." The year of the first edition is correct, but not the name of the translator.

There was completely different data in a book by Barbara Tylicka,[5] who mentioned the first Polish edition, correctly called *Przygody Alinki w krainie cudów*, 1910, but was unable to provide me with more detailed information.

I was faced with a double conundrum. Does the book of the first Polish translation physically exist—and who is its author?

I found a more specific answer from Robert Stiller, the fifth translator of *Alice*.[6] In the introduction to his bilingual version, he provides enigmatic information about the book and its first translator: "I know nothing about the earliest version of Adela S. Published in 1910, it completely disappeared and only a trace of its existence remains in a bibliography."

I then knew whom and what to look for. It seemed to me that a university library might contain such an old book. Unfortunately, I was wrong. None of the university libraries boasted of having *Alinka*.

SEARCHING FOR PROOF

However, I found evidence in the oldest Polish university library, the Jagiellonian, that the book existed. In 1910, *Przewodnik Biblioteczny* (The Literary Guide) noted the release of *Przygody Alinki w krainie cudów*, translated ("Polonized") by "Adela S." based on the Macmillan 90th-thousand edition. The book was published by M. Arct and was illustrated with 38 pictures.

Another surprising fact was the cheap price of the book at that time, 60 kopecks. In 1910, the M. Arct Publishing House was located in Warsaw, which was part of the Russian partition, hence the price was Russian, but the book was in Polish. However, *Przegląd Oświatowy* (Educational Review) lists a price of 1.5 million marks (due to hyperinflation), because the publisher of this magazine was based in Poznań, another part of Poland under the Prussian partition. This is not the first paradox associated with this unique specimen. (Poland regained its independence in 1918.)

MANY NAMES

Compared to thirteen other Polish translations, the title of the book, author's name, and illustrations require explanation.

There is a striking discrepancy in the spelling of the pen name of the *Alice*'s author. All Polish translators, except the first, have retained the original spelling. Adela S. adapted not only the content of the book but the name of the author as well. Therefore, Lewis Carroll was changed into "Karrol Ludwik." Although the change might have been accepted by some Polish language purists, the word "Karrol" is still misspelled as a proper name. "Karrol" with double "r" does not exist in Polish. Besides, the letter "K" made my search more difficult, because I naturally searched for a catalogue entry beginning with the first letter of the surname, "C." Further, the issue of the title might cause another linguistic problem or two, as the book has two titles. A reader can see *Przygody Alinki w Krainie Czarów* on the cover. However, on the title page of the book the title appears as "Przygody Alinki w Krainie Cudów" and this title was mentioned in the entry of *Przewodnik Biblioteczny*.[7]

To tell the truth, it reminds me of Alice's conversation with the Cheshire Cat – *Would you tell me which way* . . . here, which title ought I to choose? Theoretically, it doesn't matter, but in fact, readers may feel confused and be led to believe that they are two different books. The name of the protagonist is also a problem. In the Polish tradition, there are three popular female names: "Alicja," "Alina," and "Adela." The Polish diminutive of "Alicja" is "Ala," which was used by Maria Morawska, the second translator. The version used by Adela S. should be considered as being derived from another proper name, "Alina" (the English equivalent would be "Adeline" or "Aline"). All later translators use the name "Alicja."

Finally, the last issue to discuss is the question of the 38 illustrations. The illustrator's name is not given. However, it is not hard to notice that there are three types of pictures: Monika Adamczyk-Garbowska discovered that twenty pictures were based on illustrations by Thomas Maybank, which can be seen in the Routledge edition from 1908,[8] whereas ten pictures are Tenniel's originals. The third type of illustration is a combination of both artists' styles.

In 2002, when I was writing about the Polish translation for *The Carrollian*,[9] I was bothered with the question why *Alinka* was despised or ignored by critics. Ultimately, my search for any review or analysis was a failure; I could base things only on Robert Stiller's opinion. He too was searching for *Alinka* without a positive result, so I supposed that he could be right when he wrote, "In 1927, the Publisher Gebethner and Wolf ordered a new translation, apparently finding the previous one to be useless." I also suspected that Adela S. could be aware of the poor quality of her translation and preferred to hide her surname under an initial. It was a bit of a risky opinion, as I based it only on the renowned translator's information.

FROM A SCIENTIFIC POINT OF VIEW

Nowadays it is possible to read *Przygody Alinki* on the Internet,[10] but its translator remained unknown until 2019. In 2019, *Teksty Drugie* (Second Texts), a bimonthly magazine issued by the Institute of Literary Research, published an intriguing hypothesis presented by Monika Adamczyk-Garbowska, a professor of German studies and applied linguistics.[11]

According to Adamczyk-Garbowska, *Alinka* was published in the cheap "Moja Biblioteczka" (My Bookcase) series; however, the text translated by Adela S. was too faithful and too "adult" for the needs and expectations of the Polish reader of the early twentieth century. Contrary to Stiller's opinion, Professor Adamczyk-Garbowska rates the quality of the translation quite highly. Besides a concise analysis of the translation, she focuses on the probability of identifying the real person disguised behind the family name which was shortened to the letter "S," and "suggests that the pseudonym might stand for Adela Silberstein, a philosopher who wrote a pioneering study in aesthetics."

Adela Silberstein was born in Warsaw in 1874. She studied philosophy and psychology at a university in Zurich, Switzerland. Little is known about her life, although Adamczyk-Garbowska did try to reconstruct it based on information from old newspaper articles and correspondence. Adela S. was the author of the *Introduction to Modern Aesthetics.*[12] Together with her brother Ludwik, a Polish-American physicist, she translated the texts of W. K. Clifford, a British philosopher and mathematician. In-

dependently, but under the pseudonym Ada Silbi, she translated the works of Ellen Key, the Swedish feminist. It is supposed that having translated *Alinka*, she preferred not to reveal her real family name because she intended to develop her career as a philosopher. Adamczyk-Garbowska did not *conclusively* say that Adela Silberstein was Adela S., *Alice*'s translator; she claims the key to the mystery has not been found yet.

ALINKA THE BOOK

Probably Adela S. had to know German better than English, which may be confirmed by a funny example. *Alice* as translated by Antoni Marianowicz was aimed at children. However, Marianowicz was often criticized for his poor English, which was supposed to be indicated by the word "bank" in the first sentence of *Alice's Adventures*. He translated it as a "bench," probably, as his critics suggest, because he associated this word with its German equivalent.[13] However, the same mistake can be seen in Adela's translation. She not only used the Polish word "ławka" (bench), but the illustration on the cover shows the girl on a bench, surrounded by animals.

Although Adele S. is no longer with us, a few copies of her book are currently available to interested readers. In 2002, when I was intensively, but unsuccessfully, searching for *Alinka,* Ewa Rajewska was successful in finding the book while she was writing her master's thesis. It turned out that the book was not in the university library, as I supposed, but in the Raczyński Library in Fabianowo. Agata Miśko from the Children's Book Archive confirmed to me that the book existed, but was a little damaged. It had lost its cover and lacked pages 103–106. It was bought by the Raczyński Library in 1969, but nobody knows the details. Another copy belongs to Maciej Sieńczyk, a cartoonist, illustrator, and comic book creator. He has loved *Alice* since his childhood and had the luck to buy *Alinka* at an auction several years ago. Now he shares his *Alinka* on Wikipedia. Another person I contacted to confirm the existence of this unique book was Professor Elżbieta Muskat-Tabakowska.[14] An old friend of hers offered her his own copy of *Alinka* when she received a PhD in linguistics. So far I have contacted three owners of *Alinka* and hope to find other copies.

ALICE LIDDELL IN TROY

For years the very book *Przygody Alinki* was elusive until Ewa Rajewska, then a student and currently a professor at Adam Mickiewicz University (AMU), found a copy in the Children's Book Archive and mentioned it in her book.[15] Apart from scientific analyses of the three divergent *Alice*s in Polish, Rajewska presented her own view on the little protagonist, using a poem by the Polish Nobelist Wisława Szymborska and illustrating some of its lines with photos taken by Lewis Carroll.

Will Silberstein ever be proven to be the translator? Perhaps. But some enigmas are never meant to be solved.

Endnotes

1 Mikiko Chimori, "Tenkei Hasegawa's *Kagami Sekai*: The First Japanese *Alice* Translation," *The Carrollian*, Issue 6, Autumn 2000.

2 The *Wielka Encyklopedia Powszechna* (*PWN*), published between 1962 and 1970 by Państwowe Wydawnictwo Naukowe, was, until 2005, the largest Polish encyclopedia ever written.

3 Antoni Marianowicz, tr., *Alicja w Krainie Czarów*, Nasza Księgarnia, 2005. It also included *Through the Looking-Glass*, tr. Hanna Baltyn.

4 Ryszard Waksmund, *Od literatury dla dzieci do literatury dziecięcej*, Wydawnictwo Uniwersytetu Wrocławskiego, 2000.

5 *Bohaterowie naszych książek* (Heroes of our Books), Literatura, 1999.

6 *Przygody Alicji w Krainie Czarów,* Lettrex, 1990.

7 The Polish language has two words denoting unusual phenomena, *cud* and *czar* (plural: *cuda*, *czary*; genitive: *cudów*, *czarów*). Both words describe unnatural changes, yet they belong to different semantic fields. A *cud* (miracle) is a popular belief connected with the supernatural force attributed, mainly, to God. A *czar* (enchantment) belongs to the realm of fairy tales. Although the two words can be used synonymously, *czar* implies duration, whereas *cud* is an isolated case or happenning. The *czar* (charm) of a book lasts even when a reader finishes the last sentence; its *cud* (miracle) happens only once.

8 Monika Adamczyk-Garbowska, "*Adela S(ilberstein)? Zagadkowa tożsamość autorki pierwszego polskiego przekładu* Alice's Adventures in Wonderland *Lewisa Carrolla*" (Adela S[ilberstein]? Identifying the Person Behind the First Polish Translation of Lewis Carroll's *Alice's Adventures in Wonderland*") in *Teksty Drugie* 4, 2019.

9 "The Polish Translations of *Alice's Adventures in Wonderland* and *Through the Looking-Glass*," *The Carrollian*, Issue 11, Spring 2003.

10 https://commons.wikimedia.org/wiki/File:Przygody_Alinki_w_Krainie_Cud%C3%B3w.djvu.

11 Note 8, above.

12 Ada Werner-Silberstein, *Wstęp do estetyki nowoczesnej*, E. Wende, 1911.

13 In German, "die Bank" is either a bank or a bench.

14 Elżbieta Muskat-Tabakowska is an emeritus professor at the Jagiellonian University and the ninth *Wonderland* translator, in an edition illustrated by Tove Jansson, Wydawnictwo Bona, 2012.

15 *Dwie wiktoriańskie chwile w Troi, trzy strategie translatorskie:* Alice's Adventures in Wonderland *i* Through the Looking Glass *Lewisa Carrolla w przekładach Macieja Słomczyńskiego, Roberta Stillera i Jolanty Kozak* (Two Victorian Moments in Troy, Three Translational Strategies: *Alice's Adventures in Wonderland* and *Through the Looking-Glass* by Lewis Carroll in Translations by Maciej Słomczyński, Robert Stiller, and Jolanta Kozak), Poznańskie Studia Polonistyczne, 2004.

Who Am I? Ah, That's the Great Puzzle

ADRIANA PELIANO

"*Who in the world am I? Ah, that's the great puzzle,*" said Alice to herself. Recently, the Brazilian psychologist Juliana Ruda took on this challenge, leading her readers to relive Alice's journey and to question who Alice is, who we are, and, as an inevitable consequence, why this story moves us so deeply. Her book *Alice no País da Individuação – Uma Jornada pelos Mistérios da Alma* (Alice in the Land of Individuation: A Journey into the Mysteries of the Soul)[1] posits that Alice's journey constitutes "a treasure, a talisman, a precious stone, a map, a compass" that has accompanied her (the author) for as long as she can remember. If Alice's adventures are about who we are, about life, about the world, Ruda comments, "*Alice* tells me the story that I am." How many of us do not recognize ourselves in this statement? This fairy godmother (an impression she leaves on many who know and have become enchanted with her) presents herself to the world as a psychologist with a Jungian orientation who, through the magic of fairy tales, helps people to rewrite their life stories and find their soul elixir.

"How does Alice's story mirror the individuation process?" is the key question in the book released this year, originally written as a postgraduate thesis.[2] C. G. Jung believed that individuation is a process through which a human becomes the unique being that s/he actually is, by following one's personal mythology and living its totality. The individuation process is a central concept for Jungian psychology, as it corresponds to the realization of the *Self*, which can be experienced as a profound mystery and even a manifestation of an inner god. More than a theoretical thought, these concepts translate to a broad and profound view of the world and experience of being. Ruda metamorphoses into a caterpillar, presenting this book as a magic mirror containing a bite of a mushroom: "Are you ready to find yourself again?"

Danish/Brazilian analytical psychologist Jette Bonaventure shows that both fairy tales and every work of art are a variation on the same theme: human beings seeking themselves and the meaning of life.[3] The first door that we open in Ruda's book is the connection that is established between Alice's adventures and fairy tales in their symbolic dimension and timeless language. The author follows the Jungian understanding that recognizes that in fairy tales, the comparative anatomy of the psyche can be studied more deeply. Myths and fairy tales establish the connection with the archetypal world and originate in the deep layers of the unconscious, common to the psyche of all humans. After all, we can remember that it was Alice herself, experiencing the inexplicable, who said, "When I used to *read fairy tales*, I fancied that kind of *thing never happened*, and *now here* I *am* in the *middle* of *one*!"

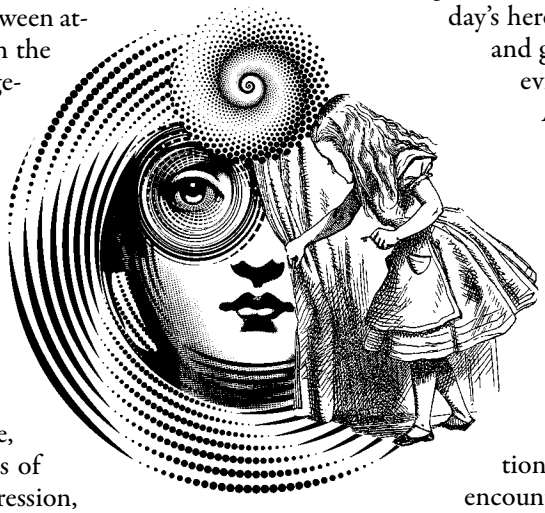
Upon opening the door, we experience a smooth and seductive dive into the analytical psychology of fairy tales. These tales introduce the traveling reader into the world of the unconscious, of the soul, and of encounters with residents of our psychic depths. It is the nature of the symbolic language of fairy tales to have many layers, as every symbol is unfathomable. We reread *Alice*, just as we ask who we are, once again, and we receive different answers at different times in our life. Ruda dialogues with analytical psychology and references not only Carroll's books, but Disney's cartoon, Tim Burton's film, and even the television series *Once Upon a Time* to show how the symbolic language that involves Alice transports us to an infinity of meanings, connections, interpretations, psychic dimensions, yearnings of the soul.

I'm going to take a shortcut through the forest here and move on to the author's symbolic reading of *Wonderland*, questioning the characters Alice encounters on her journey of individuation, who reveal successively who she is, and who *we* are: readers and admirers of the heroine in her multiple incarnations in culture and art. Before that, Ruda's book presents Carroll's life and work and briefly summarizes Alice's adventures. Some parts of the walk I will now share with you, at the risk of oversimplifying dense psychological concepts and a work richly open to multiple readings—for example, the many attempts to fit Carroll's mysterious works into didactic schemes.

Knowing whether an element is symbolic or not, the author warns us, depends a lot on the attitude of the observing consciousness, and whether it considers a fact as an expression of something unknown. Hat, rose, clock, mushroom, butterfly—many are the potential symbols that Alice encounters on her journey. In this sense, one of the first symbolic elements that stands out in the work is the White Rabbit, who has placed the

subject on the path of individuation, indicating to Alice that it is time to start her underground journey. He is an invitation to the land of wonders, a psychopomp who transits between the real and the fantastic world, between the conscious and the unconscious. He is a guide of the soul in times of initiation and transition, like the Greek god Hermes, who, among other attributes, is the god of roads and travel, as well as the guide of dead souls to the underground kingdom of Hades.

In parallel with the concepts of American Jungian psychologist James Hillman,[4] Alice falls into the "Underworld," a place of death, the world beyond this world. According to Jung, the descent to the underworld, in the hero myth, is generally characterized by the fact that s/he ventures into a dangerous region where s/he can find hidden *treasure, difficult to reach*.[5] Still, according to Jung, every human being transits between fear, resistance, and fascination in relation to diving too deeply into oneself; Alice also oscillates in this conflicting relationship between attraction and repulsion, between the desire for novelty and estrangement before the characters and challenging circumstances she encounters. For educator and psychologist Mauren Murdock,[6] when speaking of the heroine's journey—one of the important references in this book—the descent is characterized as a journey to the underworld, a dark night of the soul, the belly of the whale, the encounter with the goddess of darkness, or simply with depression, when we go back to the depths of the soul and our being; all are possible symbolic amplifications of the theme of falling down the rabbit hole. We must follow our curiosity and dive after our White Rabbit to reconnect with ourselves.



It should be noted that the successive transformations and Alice's awakening of her Self involve physical, emotional, and symbolic aspects: unexpected size changes and learning to control herself, as suggested by the caterpillar, in addition to psychic nuances that reveal the discovery of her individuality. Jung believed that being in a situation with no way out, or being in a conflict with no solution, is the classic beginning of the individuation process. Ego consciousness is up against the wall, as when Alice gets to the room with the doors and can't open any of them. The drink she finds is a magical elixir that leads to transformations; it involves discomfort. Eating and drinking are symbolic of being ready to assimilate new psychic contents. But how does one deal with and integrate these elements, which can also be frightening? Ruda then draws attention to the pool of tears that forms around the heroine, manifesting her deepest emotions, inciting her to get in touch with herself, an appeal from her own soul.

Alchemy had a profound influence on Jung and on many psychologists cited here who dialogue directly with his work. Alchemical mysteries call for dissolution and contact with the inner "waters," including feelings. Crying involves water and salt; it dissolves what was crystallized in the ego, even generating anguish. *Solve et coagula* says the alchemical maxim. In Latin, the expression refers to an alchemical principle of disassembly and assembly. We know that alchemy has as its purported goal the transformation of lead into gold. This is its popularly known purpose, but in true alchemy, that transformation is symbolic of the whole process of transmuting the practitioner. It aims at the elevation of a grosser state to a more subtle one, as in the process of individuation towards the *Self*. Returning to Maureen Murdock, Ruda recognizes that through metaphorical language, today's heroine's mission is to extract the silver and gold within herself, a statement with evident alchemical reminiscences. In Alice's adventures, when she dives into the rabbit hole, her personality dissolves, and when she awakens, she recomposes her wholeness. In this sense, when she begins to (re) tell her dream, remembering who she is, she collects clues about the enigmas of the immense map of the mysteries of her soul that she experienced during the journey.

This movement of transformation and individuation unfolds in Alice's encounter with the caterpillar. The caterpillar confuses and disconcerts, but it clarifies and advises at the same time. It can represent the unconscious itself, which encompasses both the personal and the collective unconscious, including the deepest layers, structural foundations of the psyche in the Jungian view. At the beginning of the encounter, Alice and the Caterpillar stare at each other in silence; Ruda asks, "Isn't that how contact with the unconscious takes place?" The unconscious raises questions that we cannot explain. It provides revelations, uncertainties, and paradoxes. The caterpillar will possibly turn into a butterfly, one of the symbols that Jung identified for the *Self*. The insect demonstrates that metamorphosis is not all bad, that change is a fundamental aspect of life. "What is our size? How far can we go?" the author asks us again. The key is to know if a situation is small or big for the individual, so that s/he acts according to their reality, without illusions. With the enigmatic guidance of the Caterpillar, and in possession of the mushroom, Alice can recognize herself and find out what size she really wants to be. In this reading, the circular shape of the mushroom also

refers to the mandala as a symbol of the totality of being. Symbols of Self are everywhere in Wonderland, all pointing Alice's way towards herself.[7]

The Duchess, on the other hand, is not a pleasant character, but their encounter shakes Alice up inside and makes her think. According to Jung, paradox represents the most natural means by which facts that transcend psychic awareness can be expressed, and Carroll's work is rich in paradoxes. "*Only paradox* comes anywhere near to comprehending the *fullness of life,*" he declared. The Jungian concept of complexes dictates that they arise from moral conflicts in which the psychic world is denied expression, and complexes therefore take on a life of their own. In encounters with the characters, Alice enters into conflicts that reveal her complexes. Jung considered it indicative of unusual speech complexes, with rhymes and apparent absurdities. The Duchess's famous and intriguing speech that begins with "Be what you would seem to be" is indicative of the presence of a complex; its paradoxical language about being and seeming is disconcerting and at the service of individuation.

James Hillman also suggests that animals can make us more aware of ourselves.[8] If animals present instinctual forces, the rabbit, caterpillar, hare, turtle, cat, dodo, and others represent instinctual aspects of the psyche as much as they correspond to complexes. The prominent Brazilian psychiatrist Nise da Silveira said that she had learned from Teilhard de Chardin that the cat perceived a person's personality.[9] She pioneered the use of animals as co-therapists in the treatment of psychiatric patients and had many cats, to whom she attributed the "thrill of dealing with." For Swiss Jungian psychologist and scholar Marie-Louise von Franz, one of the most impressive things about cats is their ambivalence, corresponding to the trickster archetype.[10] In fairy tales, the cat knows the way, often serving as a guide for the soul, thus helping the hero/ine on his/her journey. The cat, like the Hatter, is also close to the Fool in the Tarot deck, who starts the journey by launching himself into the unknown. Do we not recognize these characteristics in the Cheshire Cat and its paradoxical smile?

If with the Cheshire Cat we discover that we are all mad (otherwise we wouldn't be in Wonderland), we are led to realize that inner madness pushes us towards life, as in the Tarot cards. Jungian psychoanalyst and homeopathic physician Edward C. Whitmont wrote something very interesting that makes me think about life and Alice, which was: If we want to know the next step towards what we are destined to be, we can look for what attracts and scares us at the same time.[11] What attracts or simply repels we must also deal with, but in a more peripheral way. The individual needs to lose him/herself to find him/herself, going through a kind of madness. Just as individuation is a process, not an end, the madness we are talking about is symbolic, not pathological. For Jung, nothing great can be achieved without a constant temptation to madness, which must be overcome, but never completely disappear.

When Alice sits at the tea table, even when they say there is no room, she is winning her place in the world, externally and internally, Ruda says. The four characters at the tea-party correspond to the quaternity of psychic functions in the Jungian conception: sensation, feeling, thought, and intuition. The number four itself unfolds in multiple symbolic manifestations, and four characters, as four aspects of consciousness, share tea among unanswered riddles. The Hatter's speaking through riddles also makes Alice question herself. He, however, urges Alice to live not the logical and rational life, but the life of the soul and its mysteries.

Ruda also relates the various times present in the work with notions of philosophy and Greek mythology. If the linear time of the Rabbit's clock, which is *Χρόνος* (Chronos), helps the individual's ego to organize itself, the Hatter's cyclical time, *Αἰών* (Aion), approaches the search for totality and the path of individuation, confronting the temporality of the ego with the timelessness of the unconscious. The third time mentioned is *Καιρός* (Kairos), which has a qualitative nature, the indeterminate moment in time when something special happens: the experience of the opportune moment. The end of Alice's journey in Wonderland is kairotic, a time of opportunity, as she wakes up at the moment her consciousness has been expanded, being able to reintegrate the contents and mystery of her soul.

After the tea party, Alice goes through a door into a tree. Doors are possible rites of passage, like falling down a rabbit hole, rites of death and rebirth that represent a movement of expansion of consciousness towards the totality of the being. This time Alice learns to go through the little door and arrives at the Queen of Hearts's garden. The white and red of the roses are related to the *albedo* and *rubedo*, phases of the alchemical process. Albedo represents purification, whiteness, tranquility, understanding, and knowledge. However, tranquility does not last forever, and fire, passion, red is necessary. In the encounter with the Queen, Alice experiences a passage to rubedo. The heart, often seen as the seat of the soul, is present here. But Alice faces the

Queen, begins to realize what is her space and what is the other's, separating what does not belong to her from what belongs to her. The girl defies the King and Queen and no longer exhibits servile and faltering behavior. (It seems that Alice Kingsley in the Tim Burton movie agrees with this reading: "From the moment I fell down that rabbit hole, I've been told where I must go and who I must be. I've been shrunk, stretched, scratched, and stuffed into a teapot. I've been accused of being Alice and of not being Alice, but this is *my* dream. *I'll* decide where it goes from here.")

The author recognizes an ambiguous relationship between Alice and the Queen, both maternal and punitive. The Queen has complexes and aspects of Alice's shadow, which could be Alice's negative mother complex, Ruda says. The shadow, in turn, is linked to everything we see in the other that is inside us, and often we do not realize this because it resides in the unconscious. When the Gryphon tells Alice that it is all the Queen's fantasy since no one is beheaded, it is evidence that a symbolic death is at stake. Losing one's mind evokes letting go of the rational intellect, which points to a mental transformation. Something needs to die for something to be reborn, in a rite of death and rebirth and expansion of consciousness. Here too, Ruda, following Jung, highlights the role of fantasy, not as an escape but as a creator of realities and a transforming psychic force.

Then they move on to the game. According to von Franz. games are images of life; we can try to use reason, but we will always have to deal with chance. In croquet, Alice plays with apparent chance and synchronicity in the field of the collective unconscious. The ball is also a symbol of totality as the cards are symbols of complexes, all of which determines that Alice identifies to some extent with the characters she encounters. In the reading proposed by Ruda, we are able to perceive a bit of shadow, anima, animus, complexes, archetypes, and the Self—key concepts of Jungian psychology—in the different characters or symbols present in Wonderland. Individuation, it is always good to remember, does not exclude the world, it encompasses it; it exists in dialogue, in the relationship with the other. Some examples of these meetings are presented in the book from a point of view guided by a worldview, linked to Jung and analytical psychology. I do not consider this reading of *Alice* to be privileged over the other available interpretations, but it undoubtedly stands out when we want to delve into Alice's key question, for which her adventures have an oracular dimension: One of the most famous aphorisms in history, *γνῶθι σα σαυτόν* ("Know Thyself"), was inscribed on the temple of the god Apollo in Delphi.

Ruda recognizes in *Alice* not only symbols that point to the individuation process, but also evidence and changes in the heroine's attitudes that show that she is having a clearer perception of her unconscious. If at one point the question is "Who in the world am I?" and Alice wonders if she could have turned into some girl she knows. At another moment, she replies, "*It's no use* going back to yesterday, *because I was a different person* then." Alice learns to distinguish who she was and who she has become. It should be emphasized that individuation is a process, learning who you really are, and Alice's adventure is a treasure map where she finds symbolic gold, her philosopher's stone, her soul.

On the other hand, Ruda also recognizes that Alice is a heroine who goes through situations that are very similar to the daily experiences of every human being. You need to face obstacles, be flexible, recognize your strengths and what you need to improve, learn to listen to others and yourself, discover who you are, deal with your changes in size, and, above all, deal with what your unconscious is revealing. The journey unfolds in dialogues between the self and the other, the internal and external world, everyday life and the mysteries of the soul. Ruda does not say that Alice reached redemption or became fully individuated, but that she is in the process, living through rites of passage, learning to deal with the unconscious.

"If a story is a seed, then we are its soil," said the Jungian psychologist Clarissa Pinkola Estés.[12] The act of reading or listening to a story allows us to experience it as if we were the hero/ine who faces obstacles and can reach self-fulfillment. We've asked ourselves so many times why *Alice* continues to fascinate generations of readers (including Juliana Ruda, me—and you) and inspire successive interpretations and analyses in the most diverse areas of knowledge, languages, and artistic expressions, in different times and places around the world. Perhaps it is the case that we return to the fundamental question of an Ur-Alice, who has been with us since the days of ancient civilizations and who is reborn in each one's childhood—and who, through significant coincidences, fairy blessings, rabbit holes, and a lot of inner work, can remain in motion throughout the great journey.

Individuation is a very powerful instinct, and life, like Alice's adventures, is full of obstacles, paradoxes, conflicts, and anguish, but at the same time rich in keys and doors for learning and transformations. You've

probably already thought about Alice's journey of individualization, if only intuitively. But it is possible to understand Lewis Carroll's work in a completely different way, since there are many paths in the labyrinths of the mind, and as the Cat said, the path to follow depends on where each one wants to arrive. I don't expect to be revealing something totally unexpected, but for me, without a doubt, Juliana Ruda's invitation through her Jungian lens is irresistibly seductive. Many of these questions awaken qualities that already exist in us, ***individualicedelic*** and ***enigmagic*** beings. But if something that was said causes you to emit a wondering sigh, to question yourself, to daydream about an irresistibly strange and familiar place, or even to yearn to plunge into transformation, it shows that a seed of wonders, a sip of the elixir or a piece of the talismanic cake will have been duly shared.

Endnotes

1 *Ases da Literatura*, 2023.

2 Juliana Ruda earned a BA in Psychology from the Centro Universitário Autónomo do Brasil (UniBrasil) and a Specialization in Analytical Psychology from Pontifícia Universidade Católica do Paraná (PUC-PR).

3 Bonaventure, Jette. *O Que Conta o Conto?* (What Does the Tale Tell?), Edições Paulinas, 1992.

4 Hillman, James, *The Dream and the Underworld*, Harper & Row, 1979, translated as *O Sonho e o Mundo das Trevas,* Vozes, 2013.

5 Jung, C. G., *Psychologie und Alchimie*, Rascher, 1944, translated as *Psicologia e Alquimia*, Vozes, 2011.

6 Murdock, Maureen, *The Heroine's Journey: Woman's Quest for Wholeness*, Shambhala, 1990, translated as *A Jornada da Heroína*, Sextante, 2023.

7 In my book *Alice and the Seven Keys* (Underline, 2021), I consider the most important symbol of the Self in *Alice in Wonderland* to be the magical garden that Alice envisions through the little door, which is also full of alchemical associations. "The paradisiacal garden refers to an idealized space for healing, realization, and totality of being. . . . But how do you cross that tiny passage and play in the magical landscape?"

8 Hillman, James, *Dream Animals*, Chronicle Books, 1997.

9 Melo, Walter, "O Gato e Outros Bichos" (The Cat and Other Animals), in *Coleção Pioneiros da Psicologia* Vol. 4: Nise da Silveira, Imago, 2001.

10 Franz, Maria-Louise von, *Individuation in Fairy Tales*, Spring Publications, 1977, translated as *A Individuação nos Contos de Fadas*, Paulus, 2008.

11 Whitmont, Edward C., *The Symbolic Quest: Basic Concepts of Analytical Psychology,* C. G. Jung Foundation for Analytical Psychology, 1969, translated as *A Busca do Símbolo: Conceitos Básicos de Psicologia Analítica*, Cultrix, 2008.

12 Estés, Clarissa Pinkola, *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype*, Ballantine Books, 1982, translated as *Mulheres que Correm com os Lobos: Mitos e Histórias do Arquétipo da Mulher Selvagem*, Rocco, 2018.

Illustrations in this article are by the author.

Differences in the Layout of the 1865 & the 1866 Alices

LISA BUDD

Ayres (1934) says that "The 1865 edition [of *Alice's Adventures*] is marred, from the printer's point of view, by some fourteen "widows"—that is, occurrences of less than a full line at the top of the page. These undoubtedly are defects and were removed in the 1866 edition—a process which, on six or seven pages, permitted a better placing of the picture." He does not give "a complete register of the differences between the two editions." However, he suggests that the bad layout of the text may have been a contributory factor in Carroll's decision to withdraw the 1865 edition.

I have compared the Appleton 1927 edition (a facsimile of the Appleton 1866 edition, which is identical to the Macmillan 1865 edition, other than the title page) with the Macmillan 1984 facsimile of its 1866 edition. This shows that there is little net improvement in the text layout in the 1866. While there are 14 places where the 1866 edition unites a paragraph split in the 1865 (marked below with an asterisk), the opposite occurs 12 times (marked with a dagger). This often creates an orphan, a single line of a paragraph at the foot of a page. Further, the change in the placing of the pictures is negligible. I have not tried to list the many places where the line breaks in paragraphs differ but do not affect the page breaks. It should be noted that the pages of the 1865 edition are 19 cm high, and those of the 1866 edition only 18 cm high, so there is slightly less room on the page.

Goodacre (1973) lists changes in the text of *Alice's Adventures* between the 1865 and the 1866. I note two errors in the 1866 Contents list that Goodacre did not mention.

PREFATORY POEM

- First page: In the 1865, there is a double horizontal line at the top of the page, closely followed by two verses and a blank area below. In the 1866, there is a single line in the middle of the page (blank above the line), with the two verses extending to the bottom margin.
- Third page, last two verses: In the 1865, these start about an inch below those on the second page, while in the 1866 these start level with the second page.

CONTENTS

- In the 1866, it says that Chapter VI "PIG AND PEPPER" starts on page 67 instead of 76.
- In the same edition, in the title of Chapter XII "ALICE'S EVIDENCE" the S is upside down. These errors both persisted for many years.

MAIN TEXT

- The top line of p. 47 in the 1865 (*"Oh, you foolish Alice!" she answered her-*), which starts a new paragraph, is at the bottom of p. 46 in the 1866.†
- The top line of p. 48 in the 1865 ("That *you won't!" thought Alice, and, after*), which starts a new paragraph, is at the bottom of p. 47 in the 1866.†
- The top line of p. 49 in the 1865 (*out of* this!" *(Sounds of more broken glass.)*) is at the bottom of p. 48 in the 1866.*
- The top line of p. 60 in the 1865 (*and addressed her in a languid, sleepy voice.*) is at the bottom of p. 59 in the 1866.*
- The top line of p. 61 in the 1865 (*you'll feel it a little queer, won't you?"*) is at the bottom of p. 60 in the 1866.*
- The top line of p. 62 in the 1865 (*"Keep your temper," said the Caterpillar.*), which is a complete paragraph, is at the bottom of p. 61 in the 1866.
- The paragraph on p. 76 (which opens Chapter VI) differs in layout, and while it is wholly on this page in the 1866, the ending (*to know what it was all about, and crept a little way out of the wood to listen.*) occupies two lines under the picture of the two footmen in the 1865. In both editions, the illustration is at the top of p. 77.*
- The top line of p. 80 in the 1865 (*the trees behind him.*) is at the bottom of p. 79 in the 1866, where it is split so "the" is the end of the penultimate line, and the last line is "trees behind him."*
- The top line of p. 81 in the 1865 (*The door led right into a large kitchen,*) is at the bottom of p. 80 in the 1866.†
- The top line of p. 92 in the 1865 (*play croquet with the Queen to-day?"*) is at the bottom of p. 91 in the 1866. However, while in the 1865 the picture of Alice looking up at the Cat in the tree occupies

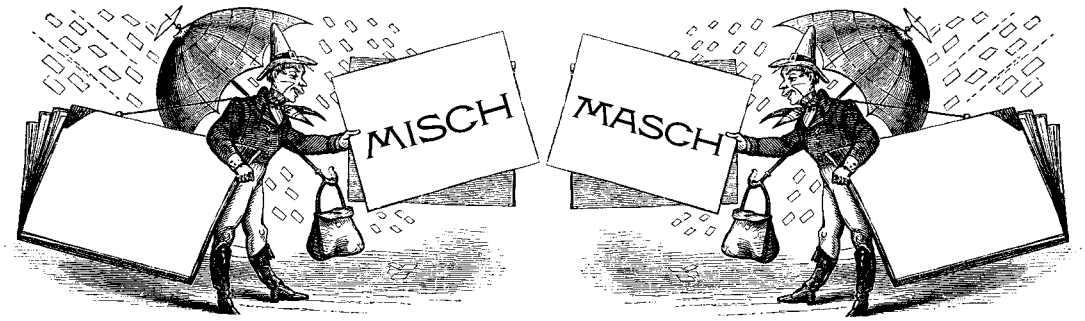
three-quarters of the page, with the text confined to the lower-right quarter, in the 1866 the extra line goes under the picture, spoiling the neat effect.*

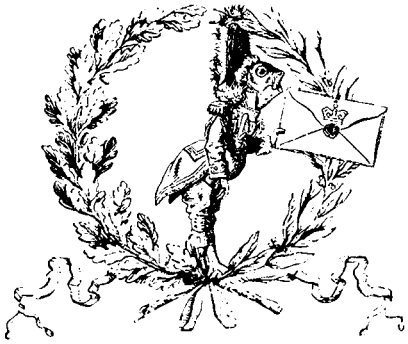
- The top line of p. 93 in the 1865 (*perhaps as this is May it won't be raving mad—*) is at the bottom of p. 92 in the 1866.
- The first two words on p. 96 in the 1865 (*room!" said*) are at the end of p. 95 in the 1866.
- The last line on p. 97 in the 1865 (*"Then you should say what you mean," the)* is at the top of p. 98 in the 1866.*
- The last line on p. 98 in the 1865 (*"What day of the month is it?" he said, turn-*) is at the top of p. 99 in the 1866.
- The last line on p. 99 in the 1865 (*remarked. "It tells the day of the month, and*) is at the top of p. 100 in the 1866.
- The top line on p.104 in the 1865 (*Here the dormouse shook itself, and began)* is at the bottom of p. 103 in the 1865.†
- The top line on p. 105 in the 1865 (*again?" Alice ventured to ask.*) is at the bottom of p. 104 in the 1866.
- The top two lines on p. 106 in the 1865 (*always took a great interest in questions of / eating and drinking.*) are at the bottom of p. 105 in the 1866.*
- The top two lines on p. 107 in the 1865 (*Alice did not quite know what to say to / this: so she helped herself to some tea and*) are at the bottom of p. 106 in the 1866.†
- The top two lines, a whole paragraph, on p. 108 in the 1865 (*"Treacle," said the Dormouse, without considering at all this time.*) are at the bottom of p. 107 in the 1866. The word "considering" is split between the two lines as "consider-/ing" in the 1865 and "consi/dering" in the 1866.
- The top two lines, a whole paragraph, on p. 109 in the 1865 (*"Of course they were," said the Dormouse,— / "well in."*) are at the bottom of p. 108 in the 1866.
- The top two lines, a whole paragraph, on p. 110 in the 1865 (*"Really, now you ask me," said Alice, / very much confused, "I don't think——"*) are at the bottom of p. 109 in the 1866.
- The picture of the Hare and Hatter stuffing the Dormouse into the teapot on p. 110 comes after "*'Then you shouldn't talk,' said the Hatter*." in the 1865, but between "*the least notic*e" and "*of her goin*g" in the 1865. This is the only place where the picture has significantly different position on the page. It is scarcely an improvement; the logical place is after "*trying to put the Dormouse into the teapot*." at the end of the paragraph. Further, the new placement of this full-width picture splits the paragraph.
- The top line on p. 110 in the 1865 ("*At any rate I'll never go there again!" said*) is at the bottom of p. 109 in the 1866. †
- The top line on p. 119 in the 1865 (*their heads!" and the procession moved on,*) is at the bottom of p. 118 in the 1866.
- The top line on p. 120 in the 1865 (*Rabbit, who was peeping anxiously into her face*) is at the bottom of p. 119 in the 1866.*
- The top line on p. 131 in the 1865 (*very well without—Maybe it's always pepper*) is at the bottom of p. 130 in the 1866.
- The top line on p. 132 in the 1865 (*Alice did not much like her keeping so close*) is at the bottom of p. 131 in the 1866.†
- The top line on p. 133 in the 1865 (*done by everybody minding their own business!"*) is at the bottom of p. 132 in the 1866.*
- The top line, a complete paragraph, on p. 134 in the 1865 (*"It's a mineral, I think," said Alice.*) is at the bottom of p. 133 in the 1866.
- The bottom line on p. 141 in the 1865 (*in the sea. The master was an old Turtle—we*) is at the top of p. 118 in the 1866. The paragraph is split in both editions, but there is only a single line at the top of p. 142 in the 1865 and two lines in the 1866.
- The bottom line on p. 152 in the 1865 (*"They have their tails in their mouths;—and*) is at the top of p. 153 in the 1866.
- The top line on p. 155 in the 1865 (*we don't want you with us!'"*) is at the bottom of p. 154 in the 1866.*
- The top line on p. 155 in the 1865 (*take such a dreadful time."*) is at the bottom of p. 155 in the 1866.†
- Text at the top of p. 157 in the 1865 (*"How the creatures order one about, and make*), which is in short lines because it is next to the picture of the lobster, is one line at the bottom of p. 156 in the 1866.†
- The top of p. 171 in the 1865 (*"Of course twinkling begins with a T!" said*) is at the bottom of p. 170 in the 1866.†
- The top line on p. 172 in the 1865 (*"or I'll have you executed."*) is at the bottom of p. 171 in the 1866.*
- The top two lines on p. 173 in the 1865 (*on the floor, as it is." / "Then you may sit down," the King replied.*) are at the bottom of p. 172 in the 1866.*
- The top line on p. 174 in the 1865 ("*—and just take his head off outside," the*) is at the bottom of p. 173 in the 1866.†
- The top line on p. 175 in the 1865 (*"Collar that Dormouse!" the Queen shrieked*) is at the bottom of p. 174 in the 1866.†

References

Ayres, H. M. (1934): "Carroll's Withdrawal of the 1865 *Alice, Huntington Library Bulletin*, 6, 153–163.

Goodacre, S. (1973): "The Textual Alterations to *Alice's Adventures in Wonderland* 1865-1866," *Jabberwocky*, Issue 17 (Vol. 3, No. 1, Winter 1973), 17–20.





Leaves from the Deanery Garden

There is a new Finnish book *Tolkien ja Kalevala* (*Tolkien and the Kalevala*), by Jyrki Korpua (SKS, 2022), in which the author discusses J. R. R. Tolkien's relation to and inspiration by the Finnish national epic, but also mentions Lewis Carroll on p. 20. We are told that in his early childhood, Tolkien was enticed by British fairy-tale and fantasy books, especially by *Alice's Adventures in Wonderland*—although he didn't wish to experience such adventures himself. Carroll's "Hiawatha's Photographing," as is well known, is a parody of Longfellow's 1855 poem "The Song of Hiawatha," which was inspired by a German translation of the *Kalevala*.

Yours sincerely,
Markus Lång, Ph.D.

Pursuant to my previous correspondence, other issues of justice in Wonderland have come to my attention.

As in our world, a scandalous trial has drawn a large number of spectators. The thrill of being au courant outweighs the potential risk in such attendance: we do not know the final fate of the over-enthusiastic guinea pigs. And as in our own system, the citizens of Wonderland recognize the importance of fulfilling their obligations to society. The Cook has left her kitchen and the Hatter his tea table, to share their expertise, despite exposure to the Queen's possible displeasure. Even the Mouse is in the jury box, his unfortunate experiences with the law notwithstanding.

Alice herself answers with alacrity when summoned.

Although one might expect the nine remaining Court Cards—the Kings, Queens and Knaves of Diamonds, Spades, and Clubs, the accused Knave of Heart's aristocratic peers—to make up the appropriate number of jurymen and -women at his trial for theft, rather than simply being among the spectators, the initial jury pool was presumably chosen at random, with questioning of the jurors to be sure of a lack of prejudice. Further, we must recall that women did not begin serving on British juries until 1919, fifty-seven years after these events were first described. The disgraced Duchess has lost her right to be considered in any case, irrespective of her Cook's appearance as a witness, but were the rival Queens barred from service as a matter of course? Yet the Queen of Hearts holds a remarkable position in the courtroom, freely giving orders on an equal footing with her husband. Let us hope that Victorian Wonderland was far ahead of Victorian England in this important respect.

At first glance we may be impressed by the makeup of the Knave's tribunal, composed as it is of birds and animals. Is an extraordinary equality before the law demonstrated here? Even the lowly servant Bill is among those serving. However, although the jury pool has spread, it has not spread so widely as to include any lower-class cards: a significant glimpse into the stratification and snobbery of Wonderland society.

And let us remember *whose* servant Bill is: Has his master, the White Rabbit —himself a loyal attendant in the court of the King and Queen of Hearts, with a significant role of his own to play in the trial—indulged in jury tampering on their behalf?

Dr. Fernly Bowers
Beethoven, California

He read the letter they had sent, and then said she was a most highly educated person, which was a good thing for somebody who was going to play "Alice in Wonderland," whom he had always thought a most well-informed child; what other child, he asked, who fell through a rabbit-hole would remember that she was likely to end up in New Zealand or Australia?

Noel Streatfeild, Ballet Shoes*, Random House, 1937*

Tweedlee dee tweedlee dee
I'm as happy as can be. . . .
Tweedlee dum tweedlee dum
Look at that sugar plum. . . .
Hump-be-ump-bump-bump

*Winfield Scott, "Tweedlee Dee," sung by LaVern Baker and The Gliders, Atlantic Records, 1955. Not to be confused with Bob Dylan's similarly titled song (*KL *67:22).*

. . . so there was nothing we craved more than words with meanings we never discovered or had lost due to a misunderstanding or mutilation—or, even better, words that had been freely invented and were thus words in and of themselves, vocabulary that no one took away from us because they were "complete and utter nonsense." Words that were capable of harboring more than a single sense. Not that they could be given any arbitrary meaning, but their meaning could be expanded arbitrarily. Their sound alone, the rhythm of their syllables, the body of vowels curving around the framework of the consonants, contained more than just the vague outline of a presumed structure: their foggy, diffused appearance enclosed every shade of the moods they strove to inhabit. Nothing seemed more worthy of contemplation than Lewis Carroll's "nonsense" lines from "Jabberwocky": [*quotes first verse*].

Enticing and foreboding, conjuring the light and shadow of that fabled forest and the grotesque, fairy-tale-like slaying of a dragon, each and every one of these glimmering words had been made up, none of them was real, and we knew that—but the last thing we wanted to do was deny ourselves the reassurance of their pretend meanings by dismissing them as nonsense. That would have meant abandoning our secret hope that they might be part of some higher language, a special lingo for the initiated, for which there was no key, but which we expected to understand at some miraculous moment, as the apostles understand the language of all people at Pentecost. A language with an undeniable splendor all its own, with a relative absolute value like that of our play money, with no value but its own worth, which could be set as high as we wished.

Gregor von Rezzori, Ein Hermelin in Tschernopol*, Reinbek Rowohlt, 1958, translated by Philip Boehm as* An Ermine in Czernopol*, New York Review of Books, 2011*

I remember Kakky Hargreaves
As if 'twer Yestermorn'
Kakky, Kakky Hargreaves
Son of Mr. Vaughan.
. . .
And so we growt and bumply
Till the end of time,
Humpty dumpty bumply
Son of Harry Lime.

John Lennon, "I Remember Arnold," written c. 1958, first published in Mersey Beat*, August 17, 1961, then in* In His Own Write*, Jonathan Cape, 1964*

I walked for four hours alone in the mist, following the scallop shells, beginning to wonder if I would ever find a town. I tried recalling some of the inspirational quotes that were put on the board each week at yoga, and settled for Ralph Waldo Emerson: "Nature always wears the colors

of the spirit." It won just ahead of Alice being told it didn't matter which fork she took if she didn't know where she was going.

Graeme Simsion and Anne Buist, Two Steps Forward*, William Morrow, 2018*

My Mariamma turned seven today and wanted cake. No one has ever made a cake before in Parambil. She got the idea from *Alice in Wonderland*. She and Ammachi mixed the batter in a lidded tin and put hot coals above and below. I assured her that I had the DRINK ME potion, just in case, like in *Alice*, this was an EAT ME cake and made her suddenly tall.

Abraham Verghese, The Covenant of Water*, Grove Press, 2023*

One wonders what Lewis Carroll, who knew a thing or two about nonsensical language through his poem "Jabberwocky," would make of this summer's surprisingly popular portmanteau, "Barbenheimer." . . . [C]ombining words is nothing new. In Carroll's 1871 classic *Through the Looking-Glass*, we find Humpty Dumpty telling Alice about such terms. . . . "You see," Mr. Dumpty eggsplains, "it's like a portmanteau—there are two meanings packed up into one word." . . . This much we know: The glitterati, along with fanzine writers and masters of the blogosphere, are in awe of the freakonomics created by two films and a single word. That's advertainment!

Peter Funt, "Oppenheimer Mansplains Barbie," The Wall Street Journal*, July 27, 2023*

Let's finish with that amazing dream of Jung's in which he encounters the Self in the form of a yogi. Jung dreamt he was walking along a little road and came to a small chapel. He entered and was surprised that there was no statue of the Virgin on the altar nor a crucifix either, but only a beautiful flower arrangement. And then he saw on the floor in front of the altar a yogi sitting in lotus posture, in deep meditation.

Jung realized with a shock that this was the yogi who was imagining him, and that in his trance, a kind of active imagination, he was imagining the life of Jung, dreaming him. Jung knew that when the yogi woke up, he, Jung, would no longer exist. The ordinary Professor Jung was the dream of that greater inner figure.

And yet, at the same time, the yogi figure was a dream of Dr. Jung's.

Marie-Louise von Franz and Fraser Boa, The Way of the Dream*, Windrose, 1985*

The original *Alice in Wonderland* font was created by English type designer, Charles Dodgson, who was also known by his pen name, Lewis Carroll. Dodgson was a mathematician, logician, and Anglican deacon, who had a fascination with typography. He designed the font specifically for the book, with the aim of creating a typeface that would capture the whimsical and playful tone of the story.

AllBestFonts.com (referring to the one used for the 2010 Burton film!)

And her phone was ringing again. A hoarse whisper on the other end. "Red Queen. Red Queen." . . .

"'Off with her head,'" said Oliver Nash.

"There's a process to be undergone," said Toby Malahide. "Undergo? Either way, we're hardly hauling her off to the guillotine."

"No, I meant that's why they call it Red Queen. You know. Alice in Wonderland."

Mick Herron, Bad Actors*, Soho Crime, 2022*

"Sometimes I believe as many as six impossible things before breakfast." – Alice

S. T. Bende, Alice in Wonderland: The Official Cookbook *(Disney), Insight Editions, San Rafael, 2023*

Having attended Oktoberfest, taken in the beautiful foliage of New England, gone apple-picking, roamed through a corn maze, and visited a pumpkin patch, one thing was certain—Humpty Dumpty had a great Fall.

Mark Meiches, a "Dishonorable Mention" in the Children's & Young Adult Literature category of the 2023 Bulwer-Lytton Fiction Contest (for "opening sentences to the worst of all possible novels")

Ravings from the Writing Desk

OF ARNOLD HIRSHON

From September 29 through October 1, the Kelvin Smith Library of Case Western Reserve University in Cleveland, Ohio, graciously served as our host for the LCSNA 2023 Fall Conference. Our second in-person conference since the pandemic attracted attendees from seventeen different U.S. states and Canadian provinces. A full report about the Saturday program appears elsewhere in this issue, but I would like to share a few personal highlights as the conference organizer and host.

While online conferences continue to provide us with opportunities to gather virtually, it was wonderful to be freed from the one-person-speaking-at-a-time limitations of little squares on a screen. We began with a fun Schaefer reading of the "Mad Tea-Party" at a local elementary school, where we gave out copies of *Alice* to nearly sixty fifth-grade students. The questions the students asked were fun and amazing.

On Friday, we had a delightful informal dinner gathering at the Cleveland Museum of Art, after which many attendees went off to view world-class artwork in one of the museum's many exhibit halls.

On Saturday, our conference showcase gallery was a busy hive of activity throughout the day. The silent auction included five limited edition art prints provided by four artists: Sean Dietrich (one of our speakers for the day), Michael Hirshon, Iain McCaig, and George Walker. My thanks to these artists and to the attendees who bid, which resulted in a significant, always needed financial contribution to the Society's funds.

The gallery also included offerings for purchase from our friends at the Cheshire Cat Press (Andy Malcolm and George Walker), as well as brilliant sculptures by Ron White (https://ronwhiteart.com, see p. 3), whose strikingly original Alice-related art pieces included a bust of Lewis Carroll and various *Alice* characters. Daydreams and Tea had a wealth of ephemera available for purchase. Jon A. Lindseth provided a limited number of copies of *Alice* in the Macedonian language for a small contribution to the LCSNA. Another popular feature was the free-for-the-taking swap shop, with numerous books and ephemera, thanks to Clare and August Imholtz, Mark Richards, Dayna Nuhn Lozinski, and others. And as co-editors, Jon A. Lindseth and I were pleased to show, for the first time ever, printed copies of both the deluxe and standard editions of *Alice in a World of Wonderlands: The English-Language Editions of the Four Alice Books Published Worldwide* (p. 54).

Elsewhere in the Library was a Special Collections exhibit I curated on "The Many Faces of Wonderland." Books on display were lesser-known illustrated editions of the *Alice* books from both the Library's Jon A. Lindseth Collection of over 800 books, generously donated by Jon, and books, artwork, and ephemera from my own personal collection. (If you would like to receive a PDF copy of the exhibit catalogue, please email me at president@lewiscarroll.org.)

The capstone event of the conference was the Tea-Party in the historic ballroom of Park Lane Villa, which brought together all of the conference attendees to share in the fun and to bid farewell to each other before their journeys back home.

My thanks to the many people who made this conference possible, including Yolanda Cooper, my successor as Vice Provost and Lindseth Family University Librarian at the Kelvin Smith Library, for opening up the beautiful library to host our meeting. And my eternal thanks to my wife of 51 years, Janice, without whose constant support and many tireless efforts this conference would not have been possible.

Callooh, Callay, next year we will celebrate the Society's 50th anniversary! We are already exploring programs and publications suitable for this auspicious occasion. Stay tuned for more details, and we hope to see you all in person for the celebration at next year's conference!

Illustrator Spotlight

KUNIYOSHI KANEKO
(金子 國義)

MARK BURSTEIN

One of an elite circle of illustrators who have taken on the *Alice* books more than once,[1] Kuniyoshi Kaneko was, according to the ever-reliable Wikipedia, "a Japanese painter, illustrator and photographer perhaps best known for his paintings and drawings of women in bondage such as his illustrations for a Japanese edition of Lewis Carroll's *Alice in Wonderland*." In the words of the Caterpillar, that "is wrong from beginning to end," and Wiki's deplorable citation for that "factoid" is to a commercially produced dress with his art on it. Typical. In truth, both of his Japanese versions of *Alice in Wonderland* (不思議の国のアリス, Shichosha, 1994, and Media Factory, 2000) and his *Alice Through the Looking-Glass* [sic] (鏡の国のアリス, Shichosha, 1994), are completely anodyne and totally suitable for small children, as is his English-language *Alice's Adventures in Wonderland* (Olivetti, 1978).[2]

The Shichosha duo are in a small, thin paperback format (4¼ × 6 inches), featuring black-and-white, monochrome color, and full-color images. The Media Factory book is larger (8½ × 11), with full-page, full-color pictures, and the Olivetti one is oversize (11¼ × 13¾), with 13 black-and-white full-page images and a color illustration on the cover. Published as a Christmas gift for their employees, this book is somewhat rare today.[3] The retrospective *L'Élégance: Kuniyoshi Kaneko's World* (金子 國義の世界, Heibonsha, 2008) also contains some *Alice* drawings taken from his other books. A set of ten lithographs (75 copies) was issued by Shinchosha for each book, and a set of twelve lithographs from the Media Factory edition is also available.

Kaneko was born in 1936 into a wealthy family in Warabi that ran a textile business. As a child, he excelled in arts and crafts and learned ballet. Graduating from the Department of Design at Nihon University College of Art in Tokyo, he joined a graphic design company, but quit after three months, became a freelancer, and taught himself oil painting. He first gained attention for drawing images of alluring women for the covers and illustrations of fantasy novels, and soon had his first solo

exhibition in Ginza. His paintings are often of attractive women who exude an end-of-the-century, decadent air. (In looking at some of his retrospective catalogues, it can be difficult to determine which are related to Alice simply because all his women and girls have pretty much the same face.) He was also a successful stage designer for theater and ballet.

In 1991, he produced the artwork for Toshiba-EMI's "Alice: An Interactive Museum," a surreal Japanese cyber game that uses pre-rendered 3D computer graphics. The player wanders through a mansion of 12 rooms and secret passages, one of which leads to the outside world. The player must collect all 53 playing cards and then decipher the clues associated with them. Kaneko's artwork on the walls is interactive, revealing clues or surprises. The game was praised at the time as an ambitious, artistic piece of software depicting an elegant and richly rendered environment.

The musical performer Momus released a song in 1995 entitled "The Cabinet of Kuniyoshi Kaneko," whose lyrics mention Carroll and Alice. Expositions of Kaneko's *Alice* art were held at the Isetan Department Store in Tokyo from December 17 to 30, 1999, and at the Galerie Sagamihara Isetan in Kanagawa from April 6 to April 11, 2000.

On the afternoon of March 16, 2015, Kaneko passed away at the age of 78 at his home in Tokyo, leaving a profound artistic legacy.

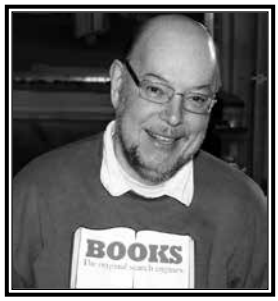
[1] Alphabetically: Rene Cloke, Tatiana Ianovskaia, Gennadi Kalinovskii, Maxim Mitrofanov, Gavin O'Keefe, Romano Rizzato aka "Sergio," Charles Robinson, Harry Rountree, Olga Siemaszko, and Millicent Sowerby.

[2] Admittedly, there are a few sexy drawings of Alice and the White Rabbit (none involving bondage) in his retrospective book *Alice's Gallery* (アリスの画廊, Bijutsu, 1978, rev. ed. *La Galerie d'Alice*, Bijutsu, 1993), but that's an art book explicitly involving eroticism and clearly labeled as such on the obi; definitely not for children.

[3] I had heard about this somehow and wrote to them, not really expecting a reply. To my great surprise and delight, they sent me a gratis copy, which arrived on my doorstep on Christmas Day, 1974. I still don't know how that happened on a federal holiday.

In Memoriam

Edward George Wakeling
August 31, 1946 — September 9, 2023
Remembered by August A. Imholtz, Jr.



THE MAN & HIS CIRCLE

While sitting in his favorite chair in his Clifford cottage, Edward Wakeling passed away on September 9 of this year just ten days after celebrating his 77th birthday. He was an expert on all things Carroll, but especially Charles Lutwidge Dodgson's mathematics, photography, and puzzles.

Edward was born in the Hampshire village of Sutton Scotney. After completing secondary school, Edward went to Bishop Otter College in Chichester, where he gained a Teacher's Certificate in 1967, and in 1975 he received a BSc degree from Hatfield Polytechnic, while simultaneously working as a mathematics teacher in Luton. He continued his mathematical studies, culminating in the award of a master's degree in Mathematical Education in 1983 at Christ Church, Oxford. A modest man, Edward never signed his name with MSc. Oxon., although he was indeed quite proud of his status as a "member of the House," the Latin name for Christ Church being "Aedes Christi" or "House of Christ."

Over the next decades, Edward became a preeminent Carroll collector and scholar. The story of his collecting was told in eleven fascicles issued in lieu of Christmas letters to friends, the last one being 2022. The first book of what would become his collection was purchased in Cambridge in October of 1975. Unpretentious at first, the collection began its journey to being a world-class one when in 1988 he bought the entire collection of the late John Davis, a former leading member, twice elected chairman, of the Lewis Carroll Society (UK) and co-author with Graham Ovenden of *The Illustrators of Alice* (Academy Editions, 1972). The Wakeling collection came to include numerous inscribed editions of Carroll's books, letters, photographs, first editions, translations, and much more. I remember being with Edward in Hay-on-Wye about ten years ago when a bookseller asked him how many books he had in his Carroll collection, and, without hesitating, he said "16,504." I was struck by the very large number—and the fact that he knew it precisely.

His early mathematical publications were not Carrollian ones, and, successful as they were, it is his books on Lewis Carroll for which he will be most remembered. Although a great many pamphlets and short pieces by him appeared before 1993, it was in that year that the first volume of his monumental, copiously annotated, unexpurgated edition of *Lewis Carroll's Diaries: The Private Journals of Charles Lutwidge Dodgson* appeared, under the aegis of the Lewis Carroll Society (UK). The final volume, no. 10, was published, with a full index, in 2007, and it is not an exaggeration to say that those books have revolutionized Carroll studies.

As they were being edited, other books intervened. Perhaps chief among them are *Lewis Carroll, Photographer: The Princeton University Library Albums* (Princeton University Press, 2002) in collaboration with Roger Taylor, and his second magnum opus, *The Photographs of Lewis Carroll: A Catalogue Raisonné* (University of Texas Press, 2015). With fellow scholar Morton N. Cohen, Edward wrote *Lewis Carroll & His Illustrators: Collaborations & Correspondence 1865–1898* (Cornell University Press/Macmillan 2003), and, most recently, he collaborated with Carroll's great-grandniece Caroline Luke on the publication *The Life of Edwin Dodgson: Brother of Lewis Carroll and Missionary to the South Atlantic Islands* (Choir Press, 2020).

With *Lewis Carroll: The Man and His Circle* (Bloomsbury, 2014), he provided one of the most rounded portraits of Carroll. For our Society, Edward edited the first volume of our *The Pamphlets of Lewis Carroll* series, *The Oxford Pamphlets, Leaflets, and Circulars of Charles Lutwidge Dodgson* in 1993, and he collaborated with the present writer on *Rare, Unpublished & Nonexistent Verse of Lewis Carroll* in 2018. He was a contributor to the *Knight Letter*, in which he was profiled in issue no. 44, and frequently fact-checked it. And he strongly supported the Japa-

nese LCSociety, often writing for their annual, *Mischmasch*.

As to his circle, he touched many of us, in fact the whole Lewis Carroll Society of North America, Britain's Lewis Carroll Society, the Lewis Carroll Society of Japan, and countless individuals in them and beyond them. He was often quoted in *The Times* (of London) and lent his knowledge and expertise to the great auction houses. Always a teacher, he taught his course "Alice's Adventures in Oxford" to hundreds of people in the annual summer Oxford Experience series. Here in the United States, Edward spoke to our Society on five occasions.

He welcomed Clare and me many times as guests in his home, as well as other Carrollian visitors from the U.S., Japan, France, Canada, and of course the UK. To cite one grateful visitor's tribute, "I spent a week at his home in Wales while researching material for my thesis on Lewis Carroll. I have fond memories of the evenings I spent with him and his cat Smokey, whom he knew l would have loved to let sleep in my room, but she was not allowed. He was a wonderful host, a clever and sensible man, and one of the most generous l have ever met."

We shall miss him sorely, and I close varying Auden's lines:

Earth, receive an honored guest
Edward Wakeling's laid to rest.

Edward George Wakeling
Part II
Remembered by Ellie Schaefer-Salins

I will miss Edward terribly, as I considered him to be like a brother. He met my parents in the late 1970s when my mother, Maxine Schaefer, was the secretary of our Society and he was the secretary of the British one. The three became fast friends, began to visit each other's homes, and worked together to expand their collections.

Edward became very close to my parents, especially my mother, and he was devastated when she died in 1996. Since I was distraught, we connected with each other to fill the void my mother left. He and I then began to talk regularly by e-mail, phone, and Facetime. We shared stories of family, friends, Society meetings, cooking, gardening, health issues, and more.

I have always found Edward to be a very kind, gentle, intelligent, witty, and motivated man. He was proud of his knowledge about Lewis Carroll's life, which he learned from annotating his diaries and other research. At one point, he was contacted regularly by the BBC for information on Carroll and *Alice*. He was also very proud to have helped a young student at the University of St. Andrews, Catherine "Kate" Middleton, with her dissertation, "'Angels from Heaven': Lewis Carroll's Photographic Interpretation of Childhood." Little did he know at the time she would become the Princess of Wales.

Edward developed a library of files (both paper and computerized) full of information that people could use for research. He also developed a resource library with books full of information on Charles Dodgson/Lewis Carroll, Alice Liddell, and all the people mentioned in the diaries. These files were available for all to use, and Edward enjoyed the many visitors who would travel to his home in Clifford, England, to do their research. Researchers came from all over the world, with the farthest being his friends from Japan.

He could be a bit competitive—but fun—in his collecting. I once received eight Turkish *Alice in Wonderland* books from the mother of our Turkish foreign exchange student, Fatos, whom we hosted at my home for a year. When I told Edward, he asked if he could have all of the same books sent to him in England—and he got them! He claimed to have the second-largest Alice teapot collection in the world, with 40 teapots as compared to my 230. And he only had one teapot that I do not have.

His home in Clifford, England, is near Hay-on-Wye, a town noted for its many bookstores. There are about thirty bookstores in the very small Welsh town just over the border from England. Edward became friends with the bookshop owners so he would get first dibs on anything Carroll-related in many of the stores.

On October 16, 2023, Edward George Wakeling was laid to rest. The funeral was an all-day event near his home in Clifford. I was able to attend, along with his family, neighbors, lifelong friends, and Carrollians. (Thank you to Charlie Lovett, who drove a car full of Carrollians including me, Lindsay Fulcher, and Sara Stanfield, to Hay-on-Wye.)

The day started at the Clifford Crematorium, where a small group witnessed a religious goodbye to Edward's casket. Then a larger gathering celebrated Edward's life at St. Mary's Church. Edward had left instructions on what he wanted at his funeral, including which hymns, Carroll material, and Bible readings should be in the service. I was asked to read the Carroll selection, which, surprisingly, was called "Thoughts on Thistles," from *The Rectory Magazine*, written between 1848 and 1850. This was a piece by the teenage Charles Dodgson, dreaming about "future greatness" then realizing that while dreaming, he was just "browsing upon a thistle." Edward must have felt a connection to this passage. The service also included Lindsay Fulcher and Sara Stanfield reading letters from the many Lewis Carroll Societies around the world and a wonderful eulogy by Rhodri Richards, his very close neighbor. A college friend, Janice Funnell, read a passage from Revelations, and hymns were sung.

After the service there was a gathering with refreshments at the Cusop Community Hall. About forty people met there to enjoy tea sandwiches, Welsh cakes, and cookies and to reminisce about Edward. The flowers brought there from the funeral were related to Carroll's writings, such as tiger lilies and red and white roses. It was wonderful to talk to Edward's family and friends and hear interesting stories of his past. Caroline Luke, the great-grand-niece of Charles Dodgson, was there to share stories about the family's appreciation for Edward and his research.

I appreciate all the help that Edward's wonderful sister Sue provided to allow me and other people from the many worldwide Lewis Carroll Societies to be part of the service. Sue and her sons, Paul and Tony, are making sure that Edward's collection will go where he requested, to the Surrey Museum and the Guildford Museum in Guildford, and the Story Museum in Oxford.

Since his death, I have been told by many people how much Edward will be missed. He was always ready to talk with others, share information, and give advice. There was always a witty remark and a sly smile to share in all his conversations.

Edward will always be remembered for his great works and knowledge, but he will also be remembered for being an incredibly unique, caring, and intriguing individual.

Susan Lynn Palamara
July 3, 1955 — July 1, 2023
Remembered by Yvonne Kacy

Susan Lynn Palamara illustrated the *Alice* books in one volume for the Franklin Library in 1983. Her pencil on paper drawings are elegant and whimsical, with nods to two of her drawing idols, Henri de Toulouse-Lautrec and Edgar Degas. She was a young artist of twenty-eight when she was given the commission: As for the concept, I met first with the art editor of the Franklin Library, and he gave me eight sentences that had been spaced evenly within the text. I was basically given free rein to illustrate the text as I saw fit. I was also asked to draw Lewis Carroll's portrait (the editor said that they usually used a different artist for the portrait, but

they wanted me to do it, which I took as a great compliment).

The drawings of Alice throughout the book were inspired by her little next-door neighbor. "However, when I showed the book to her mother, she didn't make the connection."

In June of this year, while Susan was in hospice, she told me more about the book that she had illustrated forty years earlier:

> My technique was very simple and straightforward, pencil on paper. The King of Hearts was a portrait of one of my graduate school professors, while for the Sheep I took the composition from a painting by Mary Cassatt and turned the woman in her painting into a sheep.
>
> I loved the German artist Albrecht Dürer, and I think I used faces from his work as inspiration for the White King and Queen. I used the bodice of my mother's wedding dress as inspiration for the top of the Queen's outfit.

Susan Lynn Palamara was born in Brooklyn, New York. She received a Bachelor of Fine Arts degree from Pratt Institute and a Master of Fine Arts from the University of Iowa. After completing her formal education, Susan built a lasting career as a museum registrar. *Alice* was the only book she illustrated:

> Overall, the experience was a very positive one, but I realized soon after that I wasn't interested in illustrating just anything, like an airplane or a pocketbook, so I finished grad school (in printmaking), and went on to have a 30-year career in museums, the past 23 years at MoMA. It's been terrific, giving me the opportunity to travel around the world, and to be connected to fabulous art. I still make drawings, I sketch interesting people I see on the street.

Although she never smoked, Susan was diagnosed with lung cancer in late 2012.

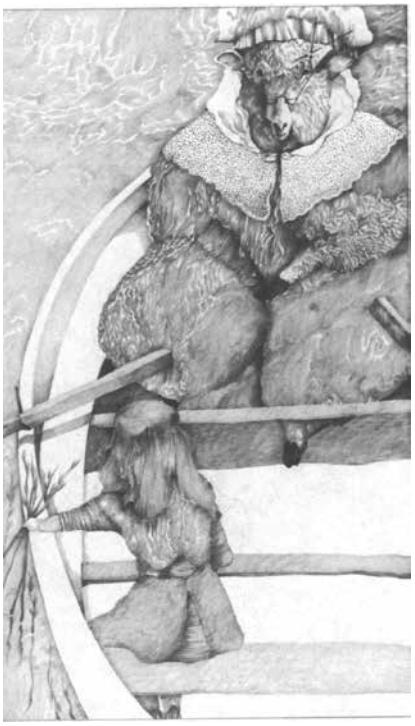
When I posted her book on my Instagram account (Semper Lux) in May of this year, I wanted to get in touch with her, so that she could see the more than 200 very positive comments about her art. That's when I found out that she was dying. For the last four weeks of her life we corresponded almost daily, talking about her *Alice*, which, she was delighted to hear, was praised by fans on five continents. Many people on Instagram had emailed Susan, expressing their admiration.

On June 18, Susan wrote to me:

> I'm absolutely astonished at the fact that my *Alice* has reverberated. I was in my mid-20's when I drew her, and if I hang on for a couple weeks, I'll turn 68 on July 3rd. Do you have any idea of the gift you've given me?

Susan didn't make it to her 68th birthday; she died two days before it.

Susan Lynn Palamara was a wonderful woman, witty and erudite, unfailingly gracious, and immensely brave. It was my great privilege to know her, even though we had so very little time.



Susan Lynn Palamara

ALICE IN ADVERTISING-LAND

DAYNA NUHN LOZINSKI

In honor of the LCSNA's recent meeting in Cleveland, home of the Rock & Roll Hall of Fame, I thought we'd take a look at three music-related *Wonderland* advertisements.

The first, from 1929, is for Steinway Pianos. The ad stresses the company's viewpoint that it is the parents' responsibility to give their children every opportunity to study—and express themselves through—music. "There is no more poignant tragedy than that of the child who never had a chance." Steinway doesn't hesitate to play the guilt card. Their easy solution to this dilemma is for parents to buy a Steinway piano. They point out that a Steinway can be found in many "enlightened" households, where it is a companion and mentor, both instructing and entertaining. Luckily for parents, it is also affordable with a convenient two-year payment plan. For an advertisement created to sell pianos, it does a poor job, with just one small black-and-white picture of a piano tucked in the corner, almost as an afterthought.

What does attract the most attention in the ad is the larger color picture. It is the only *Alice* connection and seems purposeless and out of place, as there is no mention of the book in the text. The painting, from the Steinway Collection by American artist Frank McIntosh (1901–1985), displays his visual interpretation of the music of *Through the Looking Glass: Five Pictures from Lewis Carroll*, by composer Deems Taylor (1885–1966). Created in 1928, the picture is Art Deco in style and features a few of the characters from the *Alice* books interspersed with musical notes, against a background of plants. Perhaps it was chosen to appeal to children (although the ad is clearly aimed at parents), or possibly it was intended to show how "cultured" owning a piano is, or maybe to present a link between art and music, implying that this purchase could have a wide influence on various artistic talents within the family. While the advertisement is a bit of a mystery, I would like to know where that painting is now.

If your child has talent, will he have his chance?

EVERY year, all over the world, a few children of exceptional talent emerge from the ranks and take their place in the charmed circle of the musically elect. They are born to rich parents and poor parents, and families of moderate circumstance. They differ in temperament and background and point of view. But they are all alike in one respect. They are thoroughly trained in music.

These children are the exceptions, the geniuses, the outstanding artists. Their names will appear upon concert programs, or flash in electric lights. But there are others—thousands of them—with talent of no mean order. They have music in them. They have an ear, a feeling for rhythm, a sense of phrasing and artistic form. They are potential citizens of an enchanted world.

These are the children who later form the musical public. Their talent, properly developed, can be a blessing to themselves and all their friends. . . . But once neglected, nothing can bring it back. There is no more poignant tragedy than that of the child who never had a chance.

It is for us, the parents, to assume this responsibility to the limits of our powers.

An INTERPRETATION of DEEMS TAYLOR'S SUITE, "THROUGH THE LOOKING GLASS," painted for the STEINWAY COLLECTION by FRANK McINTOSH

If a child shows any musical ability at all, he is entitled to every opportunity for study and self-expression.

That is why you will find a Steinway piano in so many enlightened households where there are children. It will give a lifetime of perfect service. It is both companion and mentor. It instructs and entertains. And its voice is so richly beautiful, its action so easy, that practice becomes a pleasure instead of a duty. With a Steinway, the battle for systematic practice is already more than half won.

Despite its pre-eminence among pianos the Steinway is not difficult to own. A 10% first payment puts it in your home at once, and you have two years in which to pay the balance. There is a size and a model to meet every need. But there is only one quality of Steinway. That is the best.

* * *

There is a Steinway dealer in your community, or near you, through whom you may purchase a new Steinway piano with a 10% cash deposit and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Prices: $875 and up—plus transportation

10% down balance in two years

The Steinway Illustrated Baby Grand—$1175 (plus transportation)

STEINWAY & SONS, Steinway Hall 109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Next is a Quadraflex speaker ad from 1973 featuring a conversation between Alice and the Cheshire Cat.

> "Must you keep disappearing like that," said Alice. "My speakers at home always sound decently like speakers."
>
> "Sorry," said the Quadraflex Model 44. "I was made to sound like music."
>
> "Well, it makes one quite giddy. Why, I hardly know whether I'm listening to you or the orchestra. It doesn't seem proper somehow."
>
> "Nonsense," replied the Model 44. "All us Quadraflex speakers disappear when we're playing music. It's perfectly natural."
>
> At this the Model 44 began a slow sonata, effacing itself until only the first violinist's solo remained. If you'd care to witness this curious feat for yourself, write for the location of a Quadraflex dealer near you. It won't be down a rabbit hole. . . . Curiouser and Curiouser."

The ad is nicely put together with a balanced layout and clever writing (showing some attention being paid to the book), and an appealing, original illustration of Alice and the Cheshire Cat, as a stereo speaker. The advertisement does a great job getting the company's message across in an interesting way. Unfortunately, it appears that the product was not as high-quality as its advertising would lead one to expect. Quadraflex was

"Must you keep disappearing like that," said Alice. "My speakers at home always sound decently like speakers." "Sorry," said the Quadraflex Model 44. "I was made to sound like music." "Well it makes one quite giddy. Why, I hardly know whether I'm listening to you or the orchestra. It doesn't seem proper somehow." "Nonsense," replied the Model 44. "All us Quadraflex speakers disappear when we're playing music. It's perfectly natural."
At this the Model 44 began a slow sonata, effacing itself until only the first violinist's solo remained. If you'd care to witness this curious feat for yourself, write for the location of a Quadraflex dealer near you. It won't be down a rabbit hole. The Quadraflex Model 44, one of six we make, is a highly accurate two-way system with a ten-inch bass speaker and an acoustically isolated 3½-inch treble speaker. It sells for a mere $69.95. Curiouser and curiouser.
Quadraflex

the house brand for Pacific Stereo in California (which was later purchased by CBS). The Quadraflex line was produced exclusively to generate profit.; it existed to be discounted, with prices that included healthy margins. The markdowns made customers feel that they got a great deal on superior speakers. When Pacific Stereo ceased to be profitable, CBS sold it off, and Quadraflex speakers disappeared, just like the Cheshire Cat. It seems the loss was not mourned by the stereo world.

The most Rock & Roll of the three is this popular ad from Fender, the world's most famous manufacturer of guitars, basses, amplifiers, and related equipment. It was one of six beautiful, colorful, and imaginative fairy-tale–themed advertisements, featuring pictures by California artist, illustrator, and sculptor Bruce Wolfe (1941–2022). The series ads were: "Alice in Wonderland," "Goldilocks and the Three Bears," "Little Red Riding Hood," "Snow White and the Seven Dwarfs," "Jack and the Beanstalk," and the "Three Little Pigs." They appeared in 1975 and 1976 in magazines such as *Guitar Player*, *Rolling Stone*, and *National Lampoon*. These advertisements represent what many consider Fender ad design at its most artistic, and it's easy to agree. While the art is definitely the star, the copy is also clever and fun:

> "*I* am *precisely* three inches high," said the Caterpillar, "though I frequently become much higher."
>
> "With that magic mushroom?" Alice asked eagerly.
>
> "With music!" retorted the Caterpillar, conjuring visions of Fender guitars and matching amplifiers. "I play inhumanly hot licks on my Stratocaster and back myself with everything else."
>
> "But *I* have only *two* arms," sighed Alice. "If I am to reach new heights on a Strat, I shall need your backing on electric bass."
>
> "On a *Fender*!" smiled the Caterpillar. "Or two or three. I should much rather get *my* hands on what TV concert bassmen play."
>
> "And of course," Alice sang out . . . "*9 out of 10 pick a Fender bass!*"

Bruce Wolfe chose an unusual angle for the well-known scene, from the ground looking up. A beautiful Alice, in her dress and pinafore, has her hands clasped behind her back. She gazes up at the Blue Caterpillar, who is perched on a large mushroom. He wears a four-armed smoking jacket, ascot tie, and a fez. Wolfe chose the perfect character to use, as the Caterpillar is able to play both a Stratocaster and a Precision. The Caterpillar's eyes are closed as he imagines the music they will play together. The smoke from the hookah spells out "Fender" in curls that drift off the page. It is a truly gorgeous advertisement with rich colors and lots of imaginative attention to details (the ad itself became a very popular poster); if only Wolfe had illustrated an edition of *Alice's Adventures in Wonderland*!

This concludes our tour of The Wonderland Musical Advertising Hall of Fame. Thank you for visiting!

Incidentally, Cheshire Cat Press has just published a gorgeous fine-press, oversize collection of full-page, mostly color, ads, Alice's Adventures in Advertising: 1897–1996, *in a limited edition of 42 copies, bearing a foreword by Canadian broadcast personality Terry O'Reilly and an introduction by, no surprise here, Dayna Nuhn Lozinksi. Write to them at cheshirecatpress@gmail.com.*

ALL MUST HAVE PRIZES

COVERING ALICE

ANDY MALCOLM

As famed Canadian broadcaster and podcaster Terry O'Reilly puts it in his foreword to *Covering Alice, "Alice's Ad-ventures in Wonderland* and *Through the Looking Glass* are not just sublime stories, they have created a universal language. A split-second shorthand we all understand. Magazine covers not only specialize in shorthand, they depend on it. Marrying a contemporary theme with *Alice in Wonderland* characters has been a profitable go-to solution for a very long line of art directors."

Magazine covers frequently draw inspiration from various themes and sources to capture the attention of their target audience and convey a particular message or aesthetic. One theme that has persisted over the years is the *Alice* books. This iconic duo has inspired numerous adaptations, making it a shared cultural reference point, as readers worldwide are familiar with the story. The central themes of curiosity, identity, and the nonsensicality of adulthood are relatable to people of all cultures and ages. Magazine covers can leverage this familiarity to engage their audience, whether interested in fashion trends, lifestyle, politics, performing arts, technology, or many other topics. Its enduring popularity makes it a versatile choice for magazines targeting different demographics.

Cheshire Cat Press (George Walker and I) recently published *Covering Alice*, which explores the world of magazine covers featuring this theme. There are covers from my collection and contributions from collectors worldwide. From vintage illustrations to modern reinterpretations, these magazine covers showcase her enduring appeal. *Time, Life, National Lampoon, MS, Vogue, Forbes, Rolling Stone, New Yorker, MAD,* and even *Playboy* reveal the undeniable editorial adaptability of Carroll's creations.

As Clare Imholtz puts it in her Introduction, "Magazines are living in the moment, meant to be consumed and then discarded. They are ephemeral in nature. Their disposability and brief shelf life create an urgency to sell. Today's magazine covers are designed to appeal to a populace whose time and attention are divided and interest fleeting, in a world where more people are reading their phones than things printed on paper. As we stand in airport shops or grocery store checkout lines, racks of images and words vie for our attention, hoping to be striking enough for a last-minute impulse buy. *Alice* has long been a popular choice for grabbing our attention and enticing our purchase."

Tenniel's illustrations for the *Alice* books are, naturally, the images most frequently used on magazine covers. These iconic illustrations have become synony-

The New York Times
Book Review
Cleverest Child Of All
Morton N. Cohen's biography of the eternally precocious Lewis Carroll. Reviewed by Peter Ackroyd 13
Molly Haskell on Susanna Moore 9
Nicholas Lemann on education 14
Special Section on children's books 17-52

The Economist
Vaccine mandates: evidence v ideology
Boxed in by container shipping
Who's next in China's crackdown?
Clear thinking about child labour
Down the rabbit hole
The promise and perils of decentralised finance

mous with the story itself. They are instantly recognizable and evoke a sense of nostalgia, thus appealing to a broad audience. Additionally, Tenniel's work is in the public domain, which means magazines can use these illustrations without copyright restrictions. This makes them a cost-effective option for publishers, especially for publications with limited budgets.

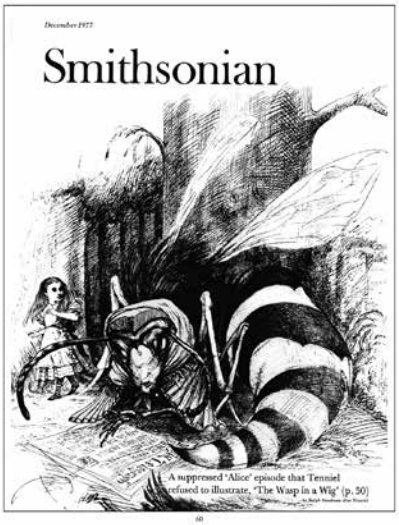
An international array of artists, designers, photographers, and illustrators from different eras have reimagined Alice, not to mention the Hatter, Cheshire Cat, and Queen of Hearts, for magazine covers in diverse styles and mediums. These include Salvador Dalí, Ralph Steadman, Mervyn Peake, and Peter Blake.

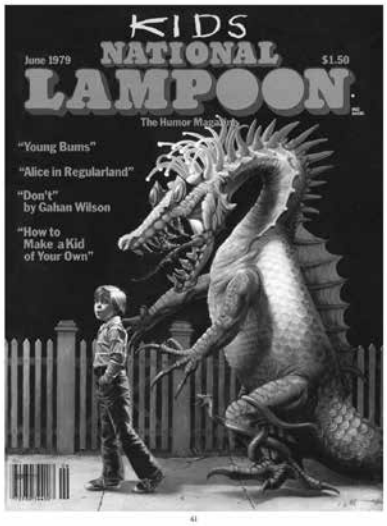
Many magazine covers allude to *Wonderland*'s opening scene of Alice chasing a White Rabbit and falling down its hole. One example is *The Economist*'s "DeFi Rabbit Hole." The White Rabbit and Alice, drawn by digital artist Justin Metz, watch in horror as crypto coins disappear down a rabbit hole. The *Economist* auctioned this cover illustration as an NFT (non-fungible token), with the proceeds going to charity. Believe it or not, it sold for 99.9 Ethereum, worth about $420,000 at the time (October 2021)!

The *Alice* books have had a profound influence on popular culture. They have inspired countless adaptations, references, and reimaginings in various forms of media, including literature, film, art, lifestyle, and fashion. Magazine designers are part of this cultural landscape and often draw on such familiar and culturally significant sources as the *Alice* books to connect with their audience. Our girl clearly sells magazines.

And for those of you thinking about becoming collectors of Carrolliana, magazines are a very affordable place to start!

Covering Alice *is a gorgeous oversized, fine-press volume in an edition of 42 signed and numbered copies. Inquiries can be made to cheshirecatpress@gmail.com.*





THE QUEEN OF HEARTS AND THE TAROT: JUDITH AND OFF WITH HIS HEAD

AUGUST ☒ IMHOLTZ, JR.

This well-known nursery rhyme forms one of the plotlines of *Alice's Adventures in Wonderland:*

The Queen of Hearts
She made some tarts,
All on a summer's day;
The Knave of Hearts
He stole those tarts,
And took them clean away.

The King of Hearts
Called for the tarts,
And beat the knave full sore;

The Knave of Hearts
Brought back the tarts,
And vowed he'd steal no more.

And is it not a little bit surprising that the Queen of Hearts should have come into the domain of the occult? Although we know that linking *Alice* with astrology goes back at least as far as Dr. Marc Edmund Jones's 1928 commentary in the Sabian Assembly,[1] there had not been much attention paid to Lewis Carroll's Queen of Hearts and the occult until the article "Alice Unveiled," by Ivor Davies, appeared in *Jabberwocky* in 1973.[2] But the advent of the Internet free-for-all changed all that.[3] Let's begin with Davies, who explored the relationship, or rather the curious echoes, of the characters of Wonderland with the face cards of the standard Tarot deck of cards.[4] For example, he claimed that the White Rabbit could be no one but "the Dancer upon the f World, a white figure holding a wand in each hand. Who can this be but the White Rabbit, symbol of the immortal soul, with his kid gloves in one hand and his fan in the other?" And he continues, "The Tarot Emperor and Empress are obviously the King and Queen of Hearts.[5] The Empress, like her Wonderland counterpart, carries a heart-shaped shield." And one more example will give you the flavor of his exegesis: "It is when we examine the mysterious card called Death that we see where Carroll drew his inspiration. A skeleton mows down heads in a field beside a white rose-tree. The meadow is clearly the Queen's Croquet-ground: 'Off with their heads!' The scythe is represented by Alice's flamingo as well as by the executioner's axe. Adepts at fortune-telling say this card stands for 'whirling change.' This is why 'The players played all at once, without waiting for turns.'" Whether Davies, an Anglican clergyman, was serious or having a bit of fun at our expense, we cannot say and cannot ask him because he passed away many years ago. Maybe a Ouija board could help.

The Internet practitioners of the Tarot, however, seem to be very serious indeed. Many assert not only the correspondence of the Queen of Hearts with the Tarot Queen, but also that of both Queens (the Tarot Queen and Carroll's) with the biblical story of Judith. A noncanonical book of the Hebrew Bible, the Book of Judith is described by *The New Oxford Annotated Apocrypha* in this way:

> The story revolves around Judith, a daring and beautiful widow, who is upset with her Jewish countrymen for not trusting God to deliver them from their foreign conquerors. She goes with her loyal maid to the camp of the enemy general, Holofernes, with whom she slowly ingratiates herself, promising him information on the Israelites. Gaining his trust, she is allowed access to his tent one night as he lies in a drunken stupor. She decapitates him, then takes his head back to her fearful countrymen. The Assyrians, having lost their leader, disperse, and Israel is saved.[6]

The supposed link between Judith and the Queen of Hearts is of course the Queen's cry "Off with his head." A Web entry posits this:

> If you ever watched the Disney film and were freaked out about her obsession to chop off heads . . . Guess what? Disney got it from a literal place. The Bible. Yea, so the card represents the story of Judith.[7]

Regarding the nursery rhyme itself with which we began, "The Queen of Hearts," first published in 1782, Katherine Elwes Thomas claims that the Queen of

Hearts was based on Elizabeth of Bohemia.[8] W. Gurney Benham notes that French playing cards from the mid-seventeenth century have Judith from the Hebrew Bible as the Queen of Hearts.[9] A little further afield we find Stephen Winick's echo of the speculations by Davies:

Among the Tarot trumps or Major Arcana, some of these seem immediately logical. The Magician card shows the White Rabbit, holding his pocket watch up in his right hand, his left hand on his hip with fingers pointing down, much as he does in John Tenniel's classic illustration from the original book. This corresponds to the RWS Magician, whose right hand points upward with a wand, and whose left points down toward the ground, in a magical gesture summed up by the phrase "as above, so below." As the character that brings Alice into the magical realm, supplying both the passageway and the impetus to enter it, he's a good representation of the Magician.

The Hierophant shows the Caterpillar on his high mushroom seat, much like the RWS Hierophant (or Pope) on his lofty throne; Alice and a frog stand in for the Hierophant's usual two acolytes, and a smoking jacket and smoking cap stand in for his papal robes and crown. The Caterpillar's authoritarian air, the deference with which he is treated by Alice, and his mastery of the magic of Wonderland make him a good approximation of the traditional Hierophant.

Some of the other trumps take more thought, but ultimately make sense. The Justice card does not show the typical goddess with scales and sword, but the Mouse's tale/poem known as "Fury Said to a Mouse," which recounts an abortive legal trial. The Lovers card features the Walrus and the Carpenter. . .[10]

And in the art world, we see in the Judith2You blog the following: "The depiction of Judith by Elisa Johns reminds me of Alice in Wonderland . . . a little known fact about Judith: she is the Queen of Hearts."[11]

An identification of the Queen of Hearts with the Tarot card and the biblical Judith, however, *cannot possibly be correct* for the following reasons: First, within Carroll's masterpiece, the Queen of Hearts never really beheads anyone. As related in Chapter IX: "'Why, *she*,' said the Gryphon. 'It's all her fancy, that: they never executes nobody, you know.'" Second, and more importantly, when speaking of the Bible, Carroll would *never* have made even a glancing, let alone a direct, reference that could in any way be construed as lighthearted.

Endnotes

1 https://sabian.org/.

2 Davies, Ivor, "Alice Unveiled," *Jabberwocky,* Vol. 2, No. 1, 1973, pp. 9–12.

3 For example, Mark Burstein's "To Catch a Bandersnatch" (bit.ly/ToCatchABandersnatch), written in 1969, also delved into the relation between the *Alice* books and the Tarot, but was not available until it was published on the Web in 2004.

4 He refers to the Rider–Waite Tarot, also known as the Rider–Waite–Smith Tarot, the most popular form of the deck. Based on directions from the mystic A. E. Waite, illustrated by Pamela Colman Smith, and originally published by the Rider Company in 1909, it is estimated to have sold more than 100 million copies worldwide. Today, there are many hundreds of different Tarot decks, and at least a dozen have Wonderland as a theme.

5 There are of course four Queens (of Cups, Swords, Wands, and Pentacles) in Tarot decks, but the Empress stands alone.

6 Coogan, Michael D., ed., *The New Oxford Annotated Apocrypha: New Revised Standard Version* (4th ed.), Oxford University Press, 2010.

7 Anotherlittleliar, "Queen of Hearts CARD Is Story of Judith in Bible," www.reddit.com/r/PrettyLittleLiars.

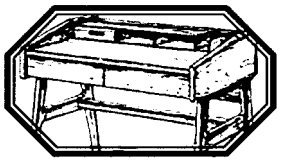
8 Thomas, Katherine Elwes, *The Real Personages of Mother Goose*, Lothrop, Lee & Shepard, 1930.

9 Benham, W. Gurney, *Playing Cards: History of the Pack and Explanations of Its Many Secrets*, Ward, Lock, 1931.

10 Winick, Stephen, "The Alice Tarot: More Than Just a Pack of Cards," www.huffpost.com, 2014, updated 2017.

11 Judith2You, "Judith as the Queen of Hearts."

Carrollian Notes



JUST MY TYPE!

We live now in a world of typefaces with trademarked names, but this was not the case back in Carroll's day, something I discovered when I simply wished to know what typeface was used by the Clarendon Press for the 1865 and Richard Clay for the 1866 *Wonderlands*. (I was considering printing something in that exact font.) Somewhat surprisingly, they were never identified in any of the standard references on the subject, so I wrote to Stephen Coles, editorial director and associate curator of San Francisco's Letterform Archive. His reply:

> The typeface will be very difficult to pinpoint. It's in a style typical of the mid-19th century, when nearly every foundry offered something like it—typefaces with strong contrast, vertical stress, and bracketed serifs. Until the early 1900s, most English-speaking foundries called these simply Roman, Light Face, Modern, or Scotch, or listed them with numbers, not names; they evolved into named faces like Century Expanded and De Vinne. Today, the term "Modern" has come to be applied to faces with higher contrast and "Scotch" for type with lower contrast, but these distinctions were not standardized at the time.
>
> Your best approximations in digital form are probably Monotype Modern (a little too light for most text, but closer in shape) or Century Expanded (more contemporary, but better for text).

So there it stands: *Wonderland* was originally printed using a generic typeface that was never recorded, preserved, or digitized, which is why it will most likely remain forever unknown.

GAG ME

According to Collingwood's *Life and Letters* (pp. 156–57):

> As Mr. Dodgson knew several members of the *Punch* staff, he used to send up any little incidents or remarks that particularly amused him to that paper. He even went so far as to suggest subjects for cartoons, though I do not know if his ideas were ever carried out.
>
> One of the anecdotes he sent to Punch was that of a little boy, aged four, who after having listened with much attention to the story of Lot's wife, asked ingenuously, 'Where does salt come from that's not made of ladies?' This appeared on January 3, 1874.

The cartoon, below, drawn by George du Maurier, was not shown.

In "Recollections of My Father" in *Jabberwocky* #6 (Winter, 1970), Irene Jaques, daughter of Carroll's brother Skeffington, identifies the "little boy" of the incident as her cousin Stuart Collingwood himself, going on to say, "This was sent to the *Punch* of the day, but was spoilt by its illustration, which was of a large girl (old enough to know better) asking the question."

It's improbable that Carroll would have shared his niece's opinion of the cartoon; he had asked du Maurier, with whom he was friendly, to do some illustrations for *Phantasmagoria* and later *Rhyme? and Reason?*, but it didn't work out. In another instance, his letter to

STORIES FOR SUNDAY EVENINGS.

Mamma. "So *now*, Maggie, you understand all the Story of Lot's Wife—don't you?"

Maggie. "Yes—but I want to Know where all the Salt comes from that *isn't* made out of Ladies."

du Maurier dated January 28, 1874, says:

> Here is another child-saying for you, if you care to make use of it. It comes from the same family as the "railroad" scene.
>
> Two little girls come down to breakfast—one carrying her doll.
>
> Quoth the doll-bearer to herself, in a stage "aside," "I'm more fond of my child than Lina is of hers. I bring *my* child down to breakfast."
>
> To whom the doll-less one (bitterly), "Ah! *Do* you? And I suppose you'd bring *your* child down to breakfast if she had Bronchitis, wouldn't you?"

So to Lewis Carroll's large résumé of job titles, we must add "cartoon gag writer," although, admittedly, these were not particularly good ones. No others are documented, but they may exist, and we are not sure what "the railroad scene" refers to.

RING IN THE NEW

They all sat down at once, in a large ring, with the Mouse in the middle.

Followers of our Carrollian Nomenclature in Quantum Physics (CNQP) thread (*KL*s 91:34, 92:24, 93:41, 94:27) will be pleased to learn that "strange loops in the fabric of reality have finally been witnessed forming in a super cold gas, providing physicists with an opportunity to study the behaviors of a rather peculiar kind of one-sided magnetism. Known as 'Alice rings' after the Alice of 'Wonderland' fame, the circular structures were observed by a collaboration between researchers in the US and Finland, which already has a long list of discoveries concerning the distortions in quantum fields known as topological monopoles. . . . Like Alice's own looking glass, passing through the strange magnetic loop in a BEC's [*Bose–Einstein Condensate*] quantum field can turn everything on its head. . . . Primarily, this creation of Alice rings is of fundamental importance. It casts light and inspiration to the search of the deepest constituents of the Universe, matter, and information." These results were published on August 29 as "Observation of an Alice Ring in a Bose–Einstein Condensate" by Blinova, Zamora-Zamora, et al. in the online journal *Nature Communications* 14, 5100 (www.nature.com).

THE LEWIS CARROLL SOCIETY D'ITALIA

Ilaria Cremaschini

Marking the centennial of Carroll's passing, Pompeo Vagliani created *Quando Alice incontrò Pinocchio: Le edizioni italiane di* Alice *tra testo e contest* (Trauben, 1998), i.e., *When Alice Met Pinocchio: The Italian Editions of* Alice *between Text and Context*, a bibliography that included critical and historical essays. It was this volume that made me think a Lewis Carroll Society of Italy was necessary. The book also demonstrated that Italy lacked a complete bibliography of *Alice* and, I would add, also of all other Italian editions of Carroll's works.

Earlier this year, the Turin International Book Fair decided that its main theme would be "Through the Looking Glass." Although the Fair was very well attended (215,000) and the theme well received, a few parallel *Alice* events and exhibitions were poorly publicized and did not attract many attendees. (Unfortunately, our country has a great talent for underestimating the culture it possesses; we are very disorganized in that way.)

After so many years of hoping for and dreaming of a possible Society in our country, I decided to follow my own personal White Rabbit and

LEWIS CARROLL SOCIETY D'ITALIA

see how deep its hole was. With a small team of Milanese Carrollians, I started the Lewis Carroll Society d'Italia; our logo is Tenniel's Dodo inside a mirror frame. This is year "zero," during which we need to organize and find the strength to get the various initiatives planned for 2024 off the ground. We will soon be actively involved with the Italian cultural authorities to promote events and create some on our own.

Among the first initiatives will be making my private collection available to others. I have been building it for years, and it will be digitally accessible to our members from January 2024, complementing the work I have been doing on Instagram since 2021 as @ChimeraIn Wonderland. Hopefully the collection will be able to travel physically within our country as well.

A magazine, *Cronache Carrolliane* (Carrollian Chronicles), will be published. The pilot volume, planned for January 2024, will introduce other Carroll Societies and collect the opinions of experts in various fields. I hope that our members will be an active part of the Society, because, just as Rome was not built in a day (and only by Romulus and Remus at that), our team knows that we have only just entered the rabbit hole, and our adventure has just begun.

Please feel free to visit lewiscarroll society.it and correspond with us at info@lewiscarrollsociety.it.

Alice in a World of Wonderlands Part Two!

Alice in a World of Wonderlands: The English-Language Editions of the Four Alice *Books Published Worldwide* is now available for purchase. This two-volume set is a companion to the three-volume *Alice in a World of Wonderlands: The Translations of Lewis Carroll's Masterpiece* (2015) and explores the thousands of editions of the four *Alice* books (*Wonderland*, *Looking-Glass*, *Nursery Alice*, *Under Ground*).

Volume One examines Alice's world through eleven essays on their publishing and textual history (with five different censuses of extant copies); five essays about the history of their illustration by thousands of artists (including a detailed analysis of over 550 images); and seventeen essays written by major scholars and collectors from around the world, who discuss how and why they became interested in the study of works by Lewis Carroll. Volume Two contains checklist entries of 4,400 different editions of the four books and a statistical analysis of both the publisher and illustration histories of these editions, both indexed. Collectors, libraries, bibliophiles, book dealers, and scholars will find both volumes to be indispensable. *Deluxe Edition* (ISBN: 978-1626132511) is $250 plus shipping (for both volumes). *Standard Edition*: Volume One, ISBN: 9781626132528, suggested retail price $102.99.

Volume Two, ISBN: 978-1626132580, suggested retail price $42.99. The standard and eBook Editions will be available beginning December 2023. For more information or to place an order, go to http://atbosh.com/books/alice.

The set will be fully reviewed in our next issue.

Uncle Mr. Winthrop and His Tenniels

Matthew Demakos
D&D Galleries, 2022
ISBN 979-8218063252

Selwyn Goodacre

A fascinating book that apparently is a preliminary chapter of a "taller book" to appear in due course, a complete accounting of the known Tenniel original drawings.

On first sight, the book is not an easy read. It opens with an account of a folder containing a memoir written by Charles R. Jackson—famous for *The Long Weekend* (Farrar & Rinehart, 1944)—entitled "Uncle Mr. Kember." On one of the pages in the folder is a piece of paper with the scribbled word "Tenniels." Matt moves on to tell us that Frederick Bronson Winthrop (1863–1944) is the real-life "Mr. Kember," and we move on to a short account of his life and his extensive collection of books and original drawings. Jackson's "list" (part of an unfinished portion of the memoir) reports bequests made by "Kember," including "all the money to his two nieces," but qualifies this rapidly to include all the artwork. Of the two nieces, Charlotte received "all the art in his city dwelling" (according to Winthrop's will), and she and Muriel shared the art in his country residence—and this included the Tenniels.

Suddenly however we are "a couple of days before the auction" in 1945. This had not been hitherto mentioned and does seem a little odd, if the above-listed bequests had already been made. The auction (carried out by the highly reputable Parke-Bernet Galleries) appears to me to have been very odd. All of the Tenniel lots were initially sold to Maurice Inman for $2,500, but then the Gallery decided to sell each lot individually, achieving a total of £4,217.50. If I had been Mr. Inman, I would have been a bit miffed.

Apparently, half of the Winthrop collection is "nonextant." But Matt gives us fascinating details of just what he has learned about the fate of the Tenniels. He refers to Lall Montgomery, a name familiar to me as he was still collecting Carroll when I started back in the 1950s. Matt mentions the famous "file copy" of the 1865 *Alice* with a number of Tenniel drawings, though he does not give any details of the book about this copy that Justin Schiller and I cooperated on in 1990.

The above-named Winthrop niece Charlotte had a daughter, also named Charlotte. She decided to sell her Tenniels, and they duly appeared in a Nadeau's Auction in 2021. Matt's account of this auction is utterly fascinating, including mention of certain famous collectors in the LCSNA.

Matt goes into astonishing detail about many of the drawings; this is admirable research, and Matt is to be congratulated on the extensive and fine details in his account. He gives us a most useful list of all the items originally in the Winthrop archive, with notes on their final home (where known). He includes sharp renderings of the drawings as well as photographs of the many characters involved in this amazing saga, with pictures of their various homes. He clearly indicates the drawings that he thinks are preliminary sketches: which are tracings and which are most likely later drawings.

Matt has obviously enjoyed his endeavors, and is happy to quote from Abbott and Costello, and to include a pastiche of part of the Jackson folder—which you only realize is pastiche when you reach the end.

Matt posits a nonextant 1866 *Alice* rebound in green morocco, with forty Tenniel drawings, and gives us a "photo-recreation" of this volume, once owned by Joseph E. Widener. In his tongue-in-cheek annotation, he asserts that having forty never-seen Tenniel drawings makes it "even more desirable than another useless 1865 edition."

David and Denise of D&D Galleries, who publish this book, add a delightful "After the Sale" section at the end of this book, in which they discuss their involvement in the whole business of this late auction.

As I said at the beginning of this review, this book is not the easiest of reads. There are a great many characters involved, and the details of the sales, and the rest, are also rather complicated. Matt has worked through it all with fine scholarship, making this book a new and vital source of Carroll research.

Matt gives us three pages of extensive notes, all bearing witness to the depth of his very complete background research into an astonishing variety of newspaper articles, book references, library catalogues, and the like. It is all pretty impressive.

Alice in Japanese Wonderlands: Translation, Adaptation, Mediation
Amanda Kennell
University of Hawai'i Press, 2023
ISBN 978-0824895600

Cindy Watter

True confession: I used to be rather parochial about the *Alice* books. Pedantic, even. I preferred the Tenniel illustrations over all others; I was unyielding in my contempt if anyone confused the Red Queen with the Queen of Hearts; I had to be helped to a fainting couch if a hapless person answered "No, but I saw the movie" when asked if s/he had read the book. As to popular culture—what was that? I can't tell the difference between Pikachu and Gudetama. I was not a tabula rasa but more of a black hole as far as modern interpretations of *Alice* went.

The years rolled on and I adjusted, fortunately, or I would not have appreciated Amanda Kennell's remarkable new book so much. In it, Amanda traces the history of Carroll's classic in Japan. Alice is enormously popular there, albeit in many forms that are different from Carroll's vision. However, that makes sense, as Alice is the ultimate free spirit, able to cross borders with ease—and without a passport.

Kennell refers to Alice's ability to hover over cultural edges as "liminality." This quality explains the fact that "Alice Is Everywhere" (kudos for the page-one reference to Heather Simmons's blog!), that Alice changes everywhere she goes—and that she changes the people who observe her. Rather like the White Queen's jam, she is in the past and the future, but hard to pin down in the present. Alice is protean, a shapeshifter. She manipulates time, bends genders, interacts with other well-known literary characters and makes them her own. Through multiple adaptations, she maintains her originality.

Lewis Carroll's popularity has resulted in more than five hundred translations into Japanese of Alice's adventures—the most translations of any country. Kennell states that there are really five *Alice* texts (she explains why): *Under Ground*, *Wonderland*, *Looking-Glass*, *Nursery*, and *The Hunting of the Snark*. "Alice in Wonderland" is not Carroll's title. It is frequently the title of modern Alice productions in which the worlds of Wonderland and Looking-glass Land are conflated. According to Kennell, "Alice in Wonderland" is a separate world, with its own manners, characters, physics, and so on. Most people by now couldn't tell you which book originated which characters.

Kennell discusses the massive and abrupt introduction of Western culture into Japan. Her perspective, however, is different: She writes at length about Carroll's *Alice* in terms of its relationship to Japanese culture. *Alice* was first translated by elite Japanese authors, but the translations were mass-marketed in magazines. Often the stories were illustrated, leading the way to Alice's prominence in Japanese visual culture.

One of those elite writers was Tenkei Hasegawa. He translated *Through the Looking-Glass* in 1899, and it appeared in a children's magazine that translates as *Youth World*. Carroll's title was translated as *Mirror World*, which coordinated nicely with the magazine title. (Japanese is unique among languages in having translated *Looking-Glass* before *Wonderland*.)

This groundbreaking work was published midway between the Russo-Japanese War and the Sino-Japanese War, but those were not the only upheavals in Japan. The modernization of Japan had resulted in "a wave of foreign culture [that] contained too much information for anyone to internalize completely." Just like today, minus the Internet! Or perhaps even like Victorian Britain. The heroine of *Mirror World* led a very different life from what was expected of females in Japanese society—she went wherever she wanted, talked with whomever she met, and had adventures—all without a chaperone. Kennell states that the *Alice* novels were "raw material for people to work through their thoughts and aspirations regarding the major changes underway in Japan." *Mirror World* was serialized in the magazine, and Hasegawa made sure to end each chapter positively, with a

hook to lure the child into reading the next installment. He also moved text around and made changes that he felt were necessary to ensure comprehension—for example, the chess game required major editing, as chess was not played in Japan at that time.

Two other writers collaborated on a translation of *Alice* in 1927. Ryūnosuke Akutagawa and Kan Kichuki were also members of the literary upper class: the first was a short-story writer, and the second worked in theater, combining Irish and Japanese influences. Both had backgrounds in world literature. Their eclectic interests, therefore, were suited to Carroll's work. Kichuki was editing a children's series and asked his friend Akutagawa to translate *Peter Pan* and *Alice's Adventures*. Akutagawa suffered from depression and committed suicide halfway through the translation, which Kichuki finished. The scandal over the suicide and Kichuki's later support for Japan's military buildup prior to World War II meant that the postwar literary establishment overlooked this version of *Alice* for a long time. Kennell notes that outside of Japanese Carrollians, most scholars of Japanese literature do not know about this translation.

This period was one of rapid technological change for Japan. It was when the roots of Japan's modern visual culture were established—for example, the Japanese film industry. The modern art revolution that was exploding in Europe and America made its way to Japan's shores at this time as well. Paper-silhouette theater was also popular, and Kinnell states that it paved the way for anime. One of Akutagawa's books, obviously inspired by *Alice*, was *Kappa*. This tale of a man in a mental institution, who talks about his travels to an underground land called Kappa, is illustrated by a silhouette-style drawing that is rather like anime. Akutagawa was a prolific writer; one of his stories was made into the film classic *Rashōmon*.

Ryūnosuke Akutagawa, for all his depression, had quite a sense of humor. He was known for adapting other texts to make them his own and for citing sources that were fanciful or nonexistent, rather like Ambrose Bierce or Laurence Sterne. His willingness to adapt and then adopt other texts provoked some criticism from his peers, but after rereading Homer and dozens of fairy tales during the pandemic, I can truthfully say that everything is related to everything.

Kennell spends most of the book on visual interpretations of *Alice*. One chapter is devoted to Yayoi Kusama, the famous artist who caused a stir in Carrollian circles with her 2012 edition of *Alice's Adventures in Wonderland* that was a symphony of polka dots, an intersection of the avant-garde and the antique. Kimie Kusumoto was the translator of this edition, and Kennell has interesting commentary on the language choices she made in the Pool of Tears chapter. Carroll unintentionally created a slight conundrum for translators when he wrote this episode: The tears that fall as teardrops from Alice's eyes land as drops of water in a pool. Linguistically, "drops of water" and "teardrops" are distinct concepts in both English and Japanese. The dissonance between the two concepts is reflected in both Kusama's illustrations for the second chapter and the accompanying translation.

Kusumoto translated the title "Pool of Tears" as *Namida no Ike* (Pond of Tears). She uses *ike* consistently. But when "pool of tears" shows up in the text for the first time, Kusumoto uses the word *mizutamari*, a compound word consisting of "water" (*mizu*) and "accumulation" (*tamari*). Kennell doesn't think this is accidental, because Kusumuto is so talented a translator. *Mizutamari* sounds a lot like *mizutama* (polka dots), alluding to Kusama's artistic career.

Never fear—Kennell has included the famous Kusama "happening" photo taken fifty years ago. Models wearing polka dots (and some character masks—Nixon, Jackie, Fidel) and nothing else are festooned about the Delacorte Alice bronze sculpture in Central Park, showing that Kusama has long been interested in *Alice*.

Manga is everywhere in Japan, and Kennell gives us a thorough history. It owes some inspiration to postwar girls' culture. There was a fascination with boarding schools (a trope that continues in children's fiction today), even though most families couldn't afford to send their girls to them. Manga appeared in girls' magazines and spread. It is a participatory medium. Consumers create their own manga—similar to fanfiction—called *dōjinshi*, which are inspired by professional manga artists. They share them, and today there are successful female manga artists who began by creating their own artwork and selling it at *Comikets* (comic markets). Manga is also popular with boys, and *Alice* manga is popular with everyone. The first *Alice* manga appeared in 1951. Today there is a variety, including *Alice in Murderland*, which ties into the mystery genre that does well in Japan.

Alice's malleability allows her to be endlessly adaptable. She fits into the *kawaii* (culture of cute) as well as Gothic and Lolita fashion. Her commercial and artistic possibilities appear to have no limit.

Alice in Japanese Wonderlands: Translation, Adaptation, Mediation is a fascinating and unique addition to Carroll scholarship. (The index alone should inspire other researchers.) After reading it, no one will see Alice in quite the same way again. It reproduces the Wonderland experience, in that the reader enters

another world. Kennell is an excellent writer, with a relaxed, accessible style that any Carrollian would enjoy. Most importantly, after reading this book, the most atavistic fan of Wonder- and Looking-Glass lands will appreciate the way others appreciate the *Alice* books.

Alice in Waterland
(Revised Edition)
Mark J. Davies
Oxford Towpath Press, 2023
ISBN 978-0-9535593-8-1

Ricardo Jaramillo

Last March, I met the author of *Alice in Waterland: Lewis Carroll and the River Thames in Oxford* and took "The Long Walk" with him, during which he provided a plethora of Lewis Carroll–related information. We entered upon the topic of his books, and I was asked if a review of his new edition could be done to supplement Cindy Watter's very positive review of his original 2010 publication (*KL* 107:69).

The new edition has seen significant improvements: better organization of content in the chapters, more extensive footnotes, and new images, enabling the reader to follow Carroll's Oxford connections more readily. Furthermore, there are numerous new entries in "Some Important Dates " and "Sources and Further Readings," and over a hundred in the Index. In addition, Davies's further research included new diary entries about Carroll's acquaintances. All of these changes vastly increase the volume's value as a guidebook.

Some images have been replaced with period ones, which further provide the reader with realistic visuals of what Lewis Carroll and Alice Liddell would have seen during their numerous walks, and especially on their many boat trips.

Every chapter has been revised to include new information. For example, the "Godstow" chapter now includes a listing of the various editions of *Wonderland* collected by Alice Liddell Hargreaves over her lifetime. It also delves into new information about the state of the weather on July 4, 1862. The "Binsey" chapter provides some valuable guesswork on the impact of the missing volumes of Lewis Carroll's journals, from April 1858 to May 1862. One can only imagine how many Alicean issues could be resolved—or whether the actual location of the Treacle Well could be found—if these diaries were eventually discovered.

The "Folly Bridge," "Christ Church Meadow," and "Iffley Lock" chapters make it evident that rowing on the River Thames was quite fascinating not only to Lewis Carroll and the Liddell sisters, but to notables such as Charles Dickens, Jr. (*Dickens's Dictionary of the Thames)*, the recently married Prince and Princess of Wales (the future King Edward VII and Queen Alexandria), and Queen Victoria's son, Prince Leopold, Duke of Albany. "The End of My Move" chapter provides insight into Carroll's resolve to no longer enjoy rowing on the River Thames due to the Liddell girls' coming of age.

Appendix 3, "Hatter Matter," includes much speculation about the real person who could have been the inspiration for the Hatter (*KL* 107:1). At the time, acknowledging that the book's characters were based on real people would have caused offense among the academic and social circles of the time. A new Appendix, 5, "The Diaries of Thomas Vere Bayne," includes some recently discovered limericks by Lewis Carroll (*KL* 109:63).

This is a wonderful book that every Carrollian should read and have handy when visiting Oxford and its surrounding areas. It can be purchased via the Lewis Carroll Society (UK) website, www.lewiscarrollsociety.org.

Alice nel Paese delle Meraviglie
Illustrated by Francesco Corli
Cart Gallery, 202358

Yvonne Kacy

This huge (12 × 16½ inches, 30 × 42 cm) hardcover edition is one of the largest *Alice* books published (only the 1969 Dalí and the Pennyroyal Sesquicentennial Edition being taller). It features the surreal and dreamlike art of Francesco Corli, a painter from Ferrara, Italy. For this book he created fifty large paintings awash with riotous colors, like an Impressionist painter run amok in the most extravagantly fabulous manner. The brushstrokes are bold and unapologetic, with huge swathes of swirling hues similar to van Gogh's *Starry Night* in effect. Corli described his influences:

> As far as atmospheres and settings are concerned, I gave precedence to the cinema of Federico Fellini, Luis Buñuel, and Terry Gilliam. In the video game field, I found some ideas in *Crash Bandicoot* and in the soundtracks of *Alice: Madness Returns*, which helped me to create the "dark" part in some scenes.
>
> For the White Rabbit, I was inspired by Chuck Jones's Grinch, creating a more "humanoid" version. One of the comics that inspired me the most is *Buster Mix* by Carlos Nine, a wonderful (as well as fun) work where every element is presented in the form of a game.

All these influences can be recognized in his lush paintings. The White Rabbit is especially striking, both in the first scene where Alice sees him running and in the courtroom scene where his imposing stature resembles the Archangel Gabriel blowing his trumpet to herald the Day of Resurrection. The cover shows a Yin/Yang of Alice and the White Rabbit, where a gamine

red-haired Alice drinks her tea, the steam of which mirrors the impressive ears of the Rabbit. The giant purple puppy is a masterpiece of brushstrokes, while the fiery scene in the Duchess's kitchen is pure pandemonium, with the Cook playing Nero, fiddling while Rome burns. The Flamingo is perfectly pink and ready to star in the *Barbie* film.

Corli explained his choice of scenes to portray:

> In the text I discovered secondary scenes which in my humble opinion deserved more visibility, such as when Alice runs away from the White Rabbit's house while the "little animals" around her angrily try to capture her. This small moment of the story evoked in my mind Francisco Goya's *The Sleep of Reason Produces Monsters* (which I consider very relevant to the theme).

Corli is known for depicting toys and puppets, and this is evident here, as the Hatter looks like an adult Pinocchio puppet hewn from wood. We also see this influence at the end, with the last scene showing Alice at home, next to a large toy cupboard. Her toys are all the Wonderland characters, and Alice tells her dream not to her sister, but to her stuffed rabbit, like Christopher Robin talking to Winnie the Pooh.

The impressive size of this book and the numerous illustrations are enough to recommend it, but there is a most welcome bonus at the end of the book, where every single one of the fifty paintings is reproduced again in a very large, full-page format. This allows the reader to fully appreciate Corli's superb art.

Available from www.cart-gallery.com. For a very limited edition, it is also surprisingly inexpensive. Very highly recommended.

Alice's Adventures in Wonderland
Illustrated by Arantza Sestayo
Easton Press, 2023

Yvonne Kacy

Arantza Sestayo is a Spanish painter and illustrator, mainly of fantasy and imaginative realism. Her refined illustrations show the influence of Victorian painting, art nouveau, and the Pre-Raphaelites.

For Sestayo,

> Alice is the eternal magician, companion of all, who never grows old or loses her current soul. She adapts to any season and keeps interest alive over time. I love painting her because in her you can balance tenderness and daring, intelligence and innocence. It is a challenge and an enjoyment to translate this into a pictorial character.

The illustrations are beautifully rendered. Each of the different animals of the Caucus-race, has its individual facial expression perfectly portrayed. Bill the Lizard is particularly lovely, with his melting puppy eyes of a Cavalier King Charles spaniel, as is the Gryphon with his seraph wings as he dances the Lobster Quadrille or sleeps on a tree branch like a leopard. The Hatter has a wonderful expression too, as he gazes adoringly at Alice at the Tea Party. Alice herself is a very pretty child with striking curls. The Queen of Hearts is unfailingly grumpy, while the King is peevishly indolent. The Caterpillar, enveloped in the blue mist of his smoke, resembles a Space Guild Navigator from Frank Herbert's *Dune*. The whole scene is pure science fiction.

There are beautiful uses of light, as in the scene with the Cheshire Cat, who is bathed in a chiaroscuro interplay of light and shadows.

The last illustration at the end of the book is a surprise: It shows Queen Alice with a crown, with the Jabberwock behind her. Sestayo wanted to finish the book with this particular image, as:

> This is an allegorical image in which Alice crowns herself, as if she had won all the eccentric and dangerous adventures of her peculiar journey. The ominous Jabberwock and the darkness of the forest emphasize her gaze, which shows someone whose difficulties have made her grow, perhaps too much.

This deluxe limited edition of 1,200 copies is hand-numbered and signed by the artist, and comes in a custom-crafted clothbound slipcase, with a certificate of authenticity. The book is bound in leather, with 22-karat gold accents, printed on thick luxury paper, with sewn, not glued, pages. Trim size is 9 × 11 inches (23 × 28 cm), and there are eight color and nine pencil illustrations, each of which is hand-tipped into the book and protected by a translucent overlay.

The typography and visual layouts of the book are excellent, and the luxury paper is particularly pleasing. The high production values make this edition a must for collectors. It is hoped that Easton Press will publish a matching *Through the Looking-Glass* in the same style, as perhaps was foretold in that last image. Available only from the publisher (www.eastonpress.com).

Alice nel Paese delle Meraviglie
Illustrated by Loputyn
Rebelle, 2022
ISBN 978-8894559088

Алиса в Стране Чудес
Манн, Иванов и Фербер
(Mann-Ivanov-Ferber), 2023
ISBN 978-5002140879

Andrew Ogus

The enormous eyes and fragile expressions of the characters detract from the impact of Jessica Cioffi's (illustrating under the name "Loputyn") skillful drawing and subtle use of shadow, veering toward a saccha-

Loputyn

rine Manga-like look. Our heroine has a tiny mouth, long naked limbs, and exquisite hands. Her pale hair curls in graceful arabesques; her costume suggests the frilly Lolita style popular in Asia. With her sister, in a post-dream drawing, Alice is more modestly dressed than she was in Wonderland (though she still has a surprisingly deep décolleté).

But there is also a subtle sophistication in these pictures. Despite the sweetness, there is a sadness here, too. Many characters are human beings with animal heads, reminiscent of Egyptian gods. Like Alice, they are young adults, even the purely human Mad Hatter. At one point, he and Alice are locked in a tight embrace. The few Caucus-racers are joined by a Rocking-horse-fly. The female Duck, hand in hand with the male Eaglet, has a swan's neck. Does the movement in this picture feel a little forced? Are Alice's gestures too precious, too graceful? Is the Duchess too ugly to appear? One wishes that more of the book had the looser quality of the Cheshire Cat in the sketches at the back of the book. Some spot illustrations do have a slightly crude touch.

There are implications of the dangers of Wonderland. Alice seems apprehensive and overwhelmed. Macabre headgear appears more than once. Eyes peep out under the lattice of a little cake in the White Rabbit's house. Think of eating *that*. The Cheshire Cat's tail unravels (and his body does, too). Alice sprawls on the back of an enormous flamingo who wears a carnival mask; more of this kind of humor would be welcome. The youthful, beautiful, despondent Queen of Hearts clutches a skull. In a strange, sad image following the text, the Queen has ordered almost the entire cast of characters to leave her presence. She has become one of the most intriguing characters.

The pervasive melancholy is augmented by the low-key, restricted, pastel palette. On a few occasions, a subtle orange appears as a relief. Called-out words and poetry appear in the soft grey that dominates the illustrations, but are perfectly legible. The chapter openers are wallpapered with a pattern of rabbit heads, little cakes, keys, cards, and the like. The type is attractive, and the lines have a comfortable length, flowing nicely around spot illustrations.

A more thought-provoking *Alice* than one might think at first glance.

Alice's Adventures in Wonderland
Illustrated by J. B. Lloyd
Inkwells & Curtains, 2023
ISBN 979-8857889060

Adriana Peliano

I was asked to comment on this book, illustrated by the London-based Filipina artist Julia B. Lloyd using a mixture of digital collage and Artificial Intelligence. I speak as an *Alice* illustrator and practitioner of AI art. The use of the tools of AI inevitably, at this moment of history, can arouse suspicion and despicability for some, for others maybe indifference, for enthusiasts, even joy. The critical mind asks, "Did she create the art, or was it really an algorithm programmed to steal the style of others, substituting the work of human artists, and disrupting copyright constraints?"

For me, Julia is herself the artist; she has been drawing since childhood, practiced painting, studied in an art academy in Venice, and has experience with digital art. For her, AI art is "paint brushes with another name," a place of unreality for exploration, "a natural place for Alice to be." I totally agree that it is a place for traveling into wonderlands, but the space for true creativity in AI is still open to debate, experimentation, and ripening.

In her own words in the afterword, she expresses what most people don't know about the AI creative process for images at this moment: It is a hard process, dealing with repetition and strategy, a lot of randomness, and the fight for control is constantly frustrated. "The process of AI is not straightforward," she says, like Alice's path. She used the programs Dream.ai and Leonardo.ai; in her pictures we can note a few inconsistencies and weirdness in details like anatomical features of hands and faces—that is typical of AI in recent versions.

The artist used her extensive practice in AI as an element to further her digital collages, assembling isolated elements in a jigsaw game or a patchwork that added new layers of authorship; she spent around seven months in the whole process. Departing from Tenniel's canonic images, she "stepped through the little door to the wondrous garden" and created a huge decorative garden of eccentric flowers and animals, playing with the contrast of traditional (and copyright-free) Tennielesque characters and a collagist's oneiric dreamscape. She conquered some consistency and coherence issues among the pictures, which demonstrates that her skills in the repertoire supported her creative choices. On the other hand, facing the panorama of contemporary Alices in the visual arts, she could have dared to display more originality and creative freedom, for sure, but it shows, for me, that AI is a new and very challenging tool, and if it can be an art, that will still be thanks to human intention, intuition, persistence, references,

choices, passion, knowledge, taste, concept, patience, and practice.

Alice nel Paese delle Meraviglie
(Wonderland)
Illustrated by Enzo Venezia
Piuma, 2029
ISBN: 978-8897443230

Yvonne Kacy

This largish (12 in; 30 cm) square edition by the Sicilian artist Enzo Venezia is a retelling in Italian rhyme of Alice's adventures. The multitalented Venezia is an architect, poet, illustrator, and set designer, and he applied his various talents to this book.

Using his expertise in poetry, he rewrote the story in verse, whereby Alice's journey becomes an emotional journey of self-knowledge, through the specific use of rhymes and symbolic colors along the way:

> The desire to rewrite and illustrate Alice was a challenge for me. I started from the impulse to talk about experience as knowledge. Alice brings a strong motivation, namely that of letting yourself go without inhibitions into the adventure, whatever happens. Those who begin the journey must immerse themselves completely in decoding a surreal, incredibly fantastic world, and then transpose, once the journey is over, all the information received into reality, adapting it with a new and richer meaning.

Venezia channels his great compatriot Dante Alighieri and his *Divine Comedy*, in the similarity of their rhymes:

Dante's *Inferno* starts with these famous lines:

Midway upon the journey of our life
I found myself within a forest dark,
For the straightforward pathway had been lost.

Venezia's Alice meets the Cheshire Cat in the same woods:

In the thick, dark forest I hesitated,
but I saw a figure,
I stopped, and we greeted each other.

> "The rewriting, completely in rhyme, was then the tool with which I completed the journey. The words are sounds dear to me, from my past."

As for the illustrations themselves, Venezia's experience as an architect is on display here: His Wonderland is a geometric Elsewhere with shapes that are fragmented and overlapping, with stylistic traits of Constructivism and Futurism. Every character and scene is defined by geometric reduction, simplification, and color:

> Up until now I have been dealing with monochrome, with blue, but for this adventure I couldn't resist diving into colors. Just as if I were a child faced with a box full of crayons and white paper, I left the task of guiding me in filling each table to my imagination. I hope that every vibration of red or green becomes a right experience to savor the colors as I did.

Color and multiplication dominate the book: The cover has an angular Hatter with multiple Alices sitting on his hat, and the color red defines the vivid Lobster Quadrille. The Caterpillar on his mushroom resembles a construction from a science-fiction film, with the architectural elements of a Mayan palace. The geometric Cheshire Cat has a bag with a picture of his face hanging from a branch—in fact every character has a bag or multiple bags with their faces. Why? To show a mirror of their identity?

The whole book is a delight of improbable shapes and witty and inventive rhymes, which even non–Italian speakers can enjoy by reading the verses through Google Translate (aka Google Lens)'s camera tool.

Чудеса от Алисы
(Miracles from Alice)
Illustrated by Alena Arsentieva
Эксмо (Eksmo), 2016
ISBN 978-5699885626

Andrew Ogus

Alena Arsentieva has created a selection of collages to illustrate favorite images from Lewis Carroll's great triumvirate in this bewildering album/art book. The first section covers *Wonderland*, followed by the first fit of *The Hunting of the Snark*, mysteriously appearing in English in this Russian publication. Then *Looking-Glass*. Then "Jabberwocky," also in English. Then an image that seems to reference *Wonderland*: Alice, mushrooms, and the White Rabbit's torn-off head, among other things. This is followed by a brief biography of Carroll.

The pictures are thought-provoking, their well-chosen, richly colored elements imaginatively arranged. Playing card motifs recur in the first section; chessboards variously dominate the third. The rabbit hole is a library; Alice's arms are flung high as she falls off the page. A suave White Rabbit wears a red-rose boutonniere. The surprisingly lovely Duchess holds a pig in one arm and a pepper pot in the other. Her truly terrifying cat has human teeth. A shark-like half-human Snark reigns over a spread of the bleak island, littered with useless weaponry, railway shares blowing in the wind. As in other Russian editions, the images seem out of order; delicately winged elephants clamber on a tree stump after we see the railway carriage and its upside-down conductor. The Tweedle brothers are hilarious but somewhat anomalous, more illustrative than photographic. The sheep knits with human hands. The Queen of Hearts is disembodied; the others have chess-piece bases rather than legs. All three queens are chic and elegant. The Black Knight appears to be Charles III.

The book's dustjacket dramatically leaves two inches of the actual cover boards exposed. An interest-

ing combination of surfaces, but is it entirely practical? The collages are single pages facing a solid, rich color page with sturdy white captions, with a few effective double-page spreads. But the interior formatting is sadly uneven. A clumsy black-and-white diamond motif fills the endpapers and recurs in some of the front matter. But the English poetry, set in a dull sans-serif font, seems like an afterthought. The *Snark* section takes several pages, with generous leading. "Jabberwocky" is crammed on a single page with a clumsy, oversized, turned title and a border of random op-art patterns. Tenniel's monster and its killer are blown up so far as to be ugly. More op art is inexplicably imposed onto Carroll's biography, spoiling an otherwise attractive collage spread. Is this kind of heavy patterning a Russian fashion (cf. my review of *Алиса в Стране Чудес*, *KL* 106: 41)? Turn back to the color pictures. I recommend the Dodo.

Alice au Pays des Merveilles
Adapted by Jérōme Poitte
Illustrated by Laurent Grossat
L'Autre Regard Jeunesse, 2020
ISBN 978-2490906284

Andrew Ogus

Rather than making a straightforward translation of *Wonderland* or taking liberties to "improve" the text, Jérōme Poitte has reduced each chapter to an amusing précis fitting on one or two pages, as well as adding his own interpolations; there is even a list of the entire jury pool!

With eccentric, expressive characters and vivid, sophisticated color, Laurent Grossat's zestful paintings fit Poitte's interpretation perfectly. His Alice gleefully enters into her adventures clad in a black apron over a green dress that complements her brilliant red hair. The pictures are deceptively simple, but a careful look reveals subtle details. The elongated White Rabbit lost his gloves in the upper world. Swimmers in the Pool of Tears happily dive and splash, their tiny sizes emphasized by the glass table that rises far above the water. A tempting piece of cake, the White Rabbit's fan and gloves, and beautifully wrapped comfits are among the spot images. After laughing out loud at Bill's comical flight that has terrified the White Rabbit and his servants, we turn to a tender image of the lonely puppy tentatively offering Alice a paw. The Caterpillar may have already begun his cocoon. The Duchess sprawls on the floor, her baby beside her; the Cook must have made a direct hit. The Cheshire Cat resembles a grinning Gremlin from the 1984 movie. Could this enormous Dormouse ever fit into a teapot? In a nod to the Disney tradition, the livid, frustrated Queen of Hearts is taller than her placating husband.

The daring format, with text in left columns flush left and text in right columns flush right, is never irritating, never calls attention to itself, and feels completely of a piece with the lively pictures.

A very delightful Alice, but perhaps more appropriate for adults familiar with the original than for a first encounter. Still, a welcome addition to any collection.

이상한 나라의 앨리스 모바일 아트북
(Alice in Wonderland Mobile Art Book)
Illustrated by The Lady Duck
Wisdom House, 2017
ISBN: 978-8998010591

Yvonne Kacy

This highly abridged Korean version is marvelously zany: it's original, witty, and iconoclastic, with psychedelic colors and truly madcap innovations. Alice is depicted with big blue hair, while the White Rabbit is translated as "Clock Rabbit" because of the clock on his head. The keys for the Hall of Doors are modern car keys.

The artist calls herself The Lady Duck, and she has added ducks to the story, as in the Caucus-race, which is translated as a duck game: "Alice saw a group of Duck Women playing a caucus game. It was a game in which the winner got in & out of the lake & dried off the quickest." The Korean translation has some unusual changes in familiar relationships: Clock Rabbit's wife is a female March Hare, for instance. And for some reason, the giant puppy is tattooed.

Each page of this book has very unusual details, such as the surrealist scene in the Duchess's house where the Fish Footman, on a fish platter, holds a letter in a glass bottle that was fished out from the sea. The cook stirs numerous pots of Barbie-pink pepper soup, the steam of which envelops not one, but two, Cheshire Cats.

The Tea Party has the Hatter with a wheelbarrow full of hats, but he has chosen to wear a paper bag over his head. The (female) March Hare has a red skirt and a red flower in her hair, Dormouse is a squirrel, Father Time is a snail postman. The croquet match is played with pelicans on top of a giant turtle in the sea, while the Lobster Quadrille is a rainbow maelstrom in space. The Gryphon is a tiny lion-hummingbird, and the Mock Turtle is a pink piglet with a shell.

The penultimate chapter is called "Who Stole the Bread?" and Alice tries to explain to the King and Queen that the bread has not been stolen, as the gigantic loaf is clearly hovering above the courtroom.

Both the translation, with its unusual additions—including moral parables on every page—and the unconventional depictions of the characters and events make this a highly enjoyable addition to an *Alice* collection. It's an unexpected delight that adults will appreciate as much as children, for different reasons. And if that weren't enough, there is also an intricate mobile at the back of the book, to assemble at your pleasure.

(Amazon sells this as a set with *Anne of Green Gables*. If you don't want that book, be sure to order this one by its specific ISBN.)

GALLERY

Arsentieva

Dietrich

Grossat

Lloyd

Sestayo

Venezia

Corli

Lady Duck

ART & ILLUSTRATION

A truly lovely cutout silhouette *Les Aventures d'Alice au Pays des Merveilles* by Sébastien Orsine (Lirabelle, 2014) contains nine illustrations in a single folded 68-inch panel, plus four more on the wraparound jacket, in addition to one page of summary text, all of which makes for an enchanting new way to view the timeless classic. ISBN: 978-2358781398.

The Artist Guest of Honor at the 2023 PhilCon (Philadelphia's SciFi convention) which ran November 17–19 was fantasy illustrator Rob Carlos, whose work *Cheshire Kitten* is featured on their announcements and is available as a print on his website. Naturally, the "Philadelphia" convention takes place in Cherry Hill, NJ.

Arantza Sestayo's 19 × 25–inch oil-on-canvas original for "The Trial" sold for $18,000 at the online-only IX Gallery. See pages 58 and 63.

Grahame Baker-Smith, who was commissioned by the Royal Mail to do a set of ten stamps for the 2015 sesquicentennial, created a completely different set of illustrations for a full edition of *Wonderland* for Templar Books in 2021, some full color, some monochrome. The original art for the monochrome drawings is now available from his wife, Linda Baker-Smith. Email her at l.bakersmith@btinternet.com.

ARTICLES & ACADEMIA

DVDs of the truly frabjous two-day 2006 "Lewis Carroll and the Idea of Childhood" conference hosted by Jim Kincaid of USC were recently discovered, and the complete videos are now online on our YouTube channel.

AUCTIONS

A lovely set of five works—first editions of *Wonderland* (1866), *Looking-Glass*, *The Snark*, *A Tangled Tale*, and *Under Ground*—plus a partially printed ALS (Autograph Letter Signed) to "Daniel," dated August 21, 1885, with a handwritten note from CLD about Phoebe Carlo, was estimated by Swann Galleries to go in their June 15, 2023, auction for $6- to $9,000, but somewhat surprisingly did not sell.

An 1883 Macmillan *Wonderland* with a laid-in original photograph (albumen carte-de-visite) of John Tenniel by John & Charles Watkins and a clipped inscription mounted to a card, "With kind regards, Yours very faithfully, John Tenniel" is for sale at mflibra.com for $2,000.

Potter & Potter presented the "Lewis Carroll and Alice: The Collection of Stephen and Nancy Farber" auction on November 30. For nearly four decades, the Farbers have been collecting *Alice* books, including many illustrators and translations and presentation copies, along with Mrs. Hargreaves's copy of Nabokov's *Аня въ Странѣ Чудесъ*, not to mention a massive six-foot prototype celestial globe featuring Alice characters, and many other rarities, including toys, posters, and art. A catalog is available for purchase.

BOOKS

Acrostic Poetry: The First-Ever Anthology, edited by Michael Croland (Dover, 2023), contains an entire chapter on Carroll, replete with an introduction. The book offers seven of his acrostic poems, and many other sterling examples from centuries past to today, including some "hidden" ones in Shakespeare and Joyce.

The blurb for Sara Ella's The Curious Realities fantasy/mystery series (*The Wonderland Trials*, *The Looking-Glass Illusion*, Enclave Escape, 2022) begins, "All Alice Liddell wants is to escape her normal life in Oxford and find the parents who abandoned her ten years ago. . . ."

Disney Alice in Wonderland: The Official Cookbook by Elena Craig and S. T. Bende (Insight Editions, 2023) features fifty-plus recipes inspired by the 1951 film.

Fans of politics and spinoffs might enjoy *Ronald Reagan in Wonderland* by "Carol Lewis," illustrated by Scott Snyder (independently published, 2018).

In my article "A Modest Proposal" (*KL* 102:43), I "translated" the opening paragraph of *Wonderland* into a few odd English-based "languages," such as Pig Latin, Anguish Languish, Spoonerisms, Yoda Speak, and Roget. Now Litfusion has released *Alice in Wonderland (If It Was Written by Shakespeare)*, and, regrettably, it's not very good at all. Suspicion dawned from the title alone (have they never heard of the subjunctive?), and the book is just mediocre rhymed quatrains in modern English, with a very occasional, gratuitous "methinks" or "dost" thrown in. Verse, yes; poetry, no. Too bad. (Ian Doescher's *William Shakespeare's Star Wars Trilogy* shows how such a thing can be done really well.)

COMICS & GRAPHIC NOVELS

Alice makes some cameos in the *Disney Twisted-Wonderland* manga series (VIZ Media, 2023). *Disney Twisted-Wonderland* is a Japanese mobile game created by Aniplex and Walt Disney Japan. The character Riddle Rosehearts is inspired by the Queen of Hearts, Che'nya by the Cheshire Cat.

BOOM! Studios' dark *Alice Ever After* graphic novel series written by Dan Panosian and drawn by Giorgio Spalletta (*KL* 108:55)—originally five comic books, then collected into a paperback—has spawned a sequel, *Alice Never After* in five comic books, the final issue due out November 29.

EVENTS, EXHIBITS & PLACES

On May 23 ("Alice's Day"), author / broadcaster / former MP Gyles Brandreth unveiled a decorative plaque on Folly Bridge in Oxford, where the famous boating trip originated. It is the first permanent memorial erected to Carroll in the city where he lived for most of his life. The unveiling was attended by the Dean of Christ Church, the Reverend Canon Sarah Foot; representatives of other local institutions, including the Lewis Carroll Society (UK); and two of CLD's great-great-grandnieces. Brandreth had done similar service for a plaque honoring Arthur Conan Doyle and Oscar Wilde in 2010.

The Roycroft Gallery in Buffalo, NY, the home of the early twentieth-century "Arts and Crafts" movement in the United States, recently had a showing of illustrations by Jessica Gadra, which included an Alice-related illustration that was also on display at the Kelvin Smith Library's Special Collections exhibit during our recent conference. Two of Gadra's Alice-related works are shown on www.jessicagadra.com, and she has a set of fourteen cards also available for purchase.

Halloween tidings: SmokeDSC presented a Mad Hatter Tea Party with themed cocktails and live performances in Columbia, SC, on Friday, October 27; cosplay was encouraged. On that same day, *Trail and Treat* returned to Greenway Park in Charlestown, IN, in partnership with Indiana University Southeast's Fine Arts class, to present a Wonderland-themed event based on the 1951 Disney film, which then was screened. Purgatory Wonderland, inspired by the books and said to be the largest Halloween event in the state of Montana, took place the next day at the MetraPark arena in Billings.

The Burning Man theme for 2024 is "Curiouser & Curiouser," which "invites YOU—wherever you are—to tap into that deep well of weirdness, add a dash of whimsy, and concoct inquisitive art and mind-bending adventures. Consider this your invitation to tumble down the proverbial rabbit hole and embark on peculiar adventures, often of your own creation." It starts August 31, 2024.

Brianna Bailey
Warren Bentley
Keila Dickey
Willow Edge
Daniel Goldmark
Devin Griffiths
Kenneth Cross
Jason Hanley
Benjamin Inglauer
Jim Kincaid
Carolyn Kunin
Lillian Murtonen
Kimberly Reed
Amy Scurria
Dagmar Sissolak
Til Turner
Natalie Williams

INTERNET & TECHNOLOGY

Jacke Wilson's *The History of Literature* podcast of October 6, 2022, featured Charlie Lovett speaking about his book *Formed by Faith*.

Adriana Peliano has revamped the Lewis Carroll Society of Brazil, with a new website, alicedelia.com.br. "It is full of alicedelic animations, music, and pictures of our events and artistic accomplishments since 2009. It is a cabinet of curiouserisms and an invitation to new adventures."

Actor Richard E. Grant says has read *Wonderland* every year since he was seven years old! He once gave us a virtual tour of the V&A whilst reading from the Tea-party chapter (*KL* 104:54), and recently discussed his fondness for the *Alice* books on the *New York Times*'s podcast *The Book Review* on August 18 (at around the 45-minute mark).

MOVIES & TELEVISION

In *O Chá de Alice* (Alice's Tea, 2023), a 21-minute short from Brazil, "strangeness, madness, fantasy and reality intertwine in this free visual reinterpretation of Alice's famous tea party." It was directed and written by award-winning actress, director, and screenwriter Simone Spoladore.

MUSIC

Father-daughter duo In Search Of's debut album, *Alice and the Wonderland*, is available on CD and LP, plus a YouTube video.

PERFORMING ARTS

A "new musical" *Alice in Wonderland* was presented by Arts Barn at Arts Barn in Gaithersburg, MD, August 4–20, "which had few redeeming features in spite of a charming young Alice actor," according to one of our member viewers.

Ballet Arkansas presented *Wonderland: Alice's Epic Adventure* October 12–15. "A bold reimagining, this multimedia-infused production will feature dynamic projection and 360° sound."

Alice in Wonderland from Bad Hats Theatre at the Soulpepper was the big winner at the 2023 Dora Mavor Moore Awards, celebrating best in Toronto theatre. The production, a "contemporary reimagining," won a total of six statuettes, including Outstanding Musical Theatre Production and Outstanding New Musical. A revival takes place December 12–29.

The Lookingglass Theater Company's *Alice* musical will be broadcast on PBS on December 15 at 9 pm ET.

THINGS

An artist's proof print of Charles Van Sandwyk's "Alice and the White Rabbit" is available from Sotherans.co.uk for £698.

New Alice items at the Unemployed Philosophers Guild include enamel pins and a set of hair pins.

Need an inflatable 17-foot-tall blinking black cat with a big Cheshire grin? Or how about a twinkling bat? Hammacher Schlemmer sells them.

Litographs.com sells the entire text of books printed on t-shirts, blankets, pillows, scarves, posters, puzzles, totes, hoodies, and shower curtains. They now have four distinct *Wonderland* designs that can be applied to most of their products

Husband/wife duo Joey Poulin (art) and Aldora Kwee (text) run Akumu Ink in the Netherlands, which has a line of clothing and accessories based on their book, *Alice's Nightmare in Wonderland*, a *Nightmare Before Christmas* take on the story, at AkumaInk.com.

Sean Dietrich